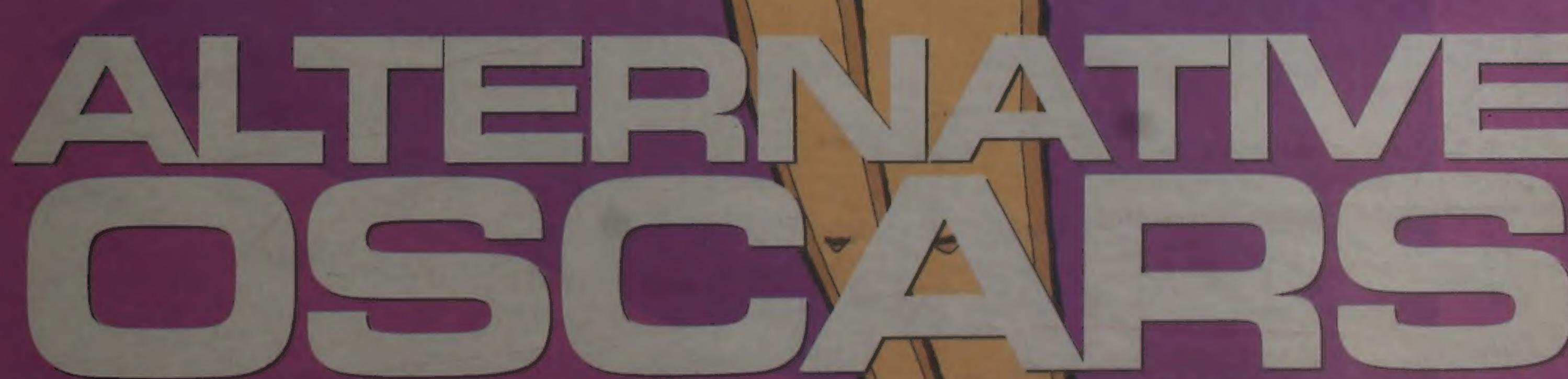
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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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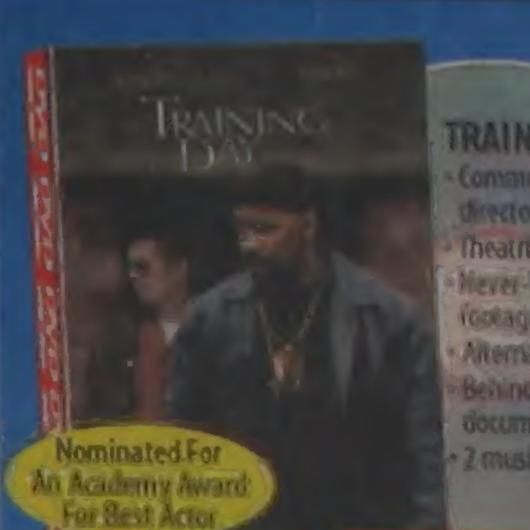
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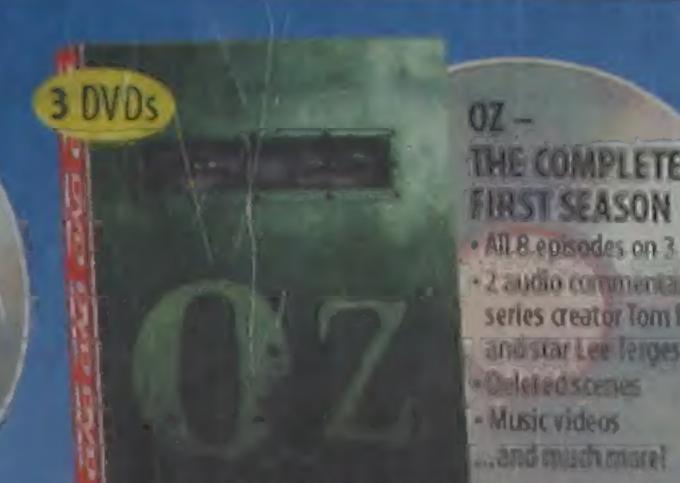


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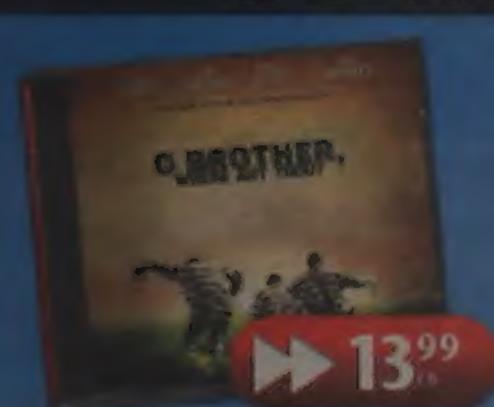
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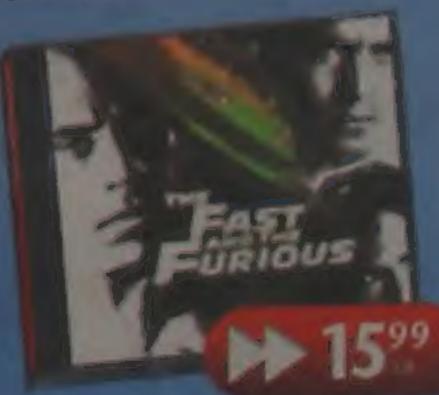
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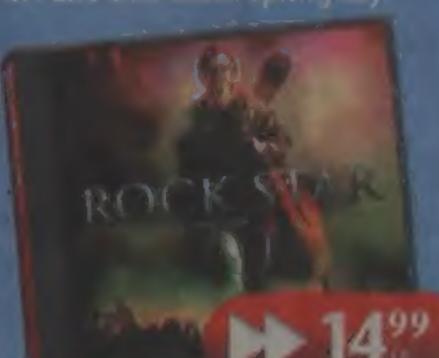
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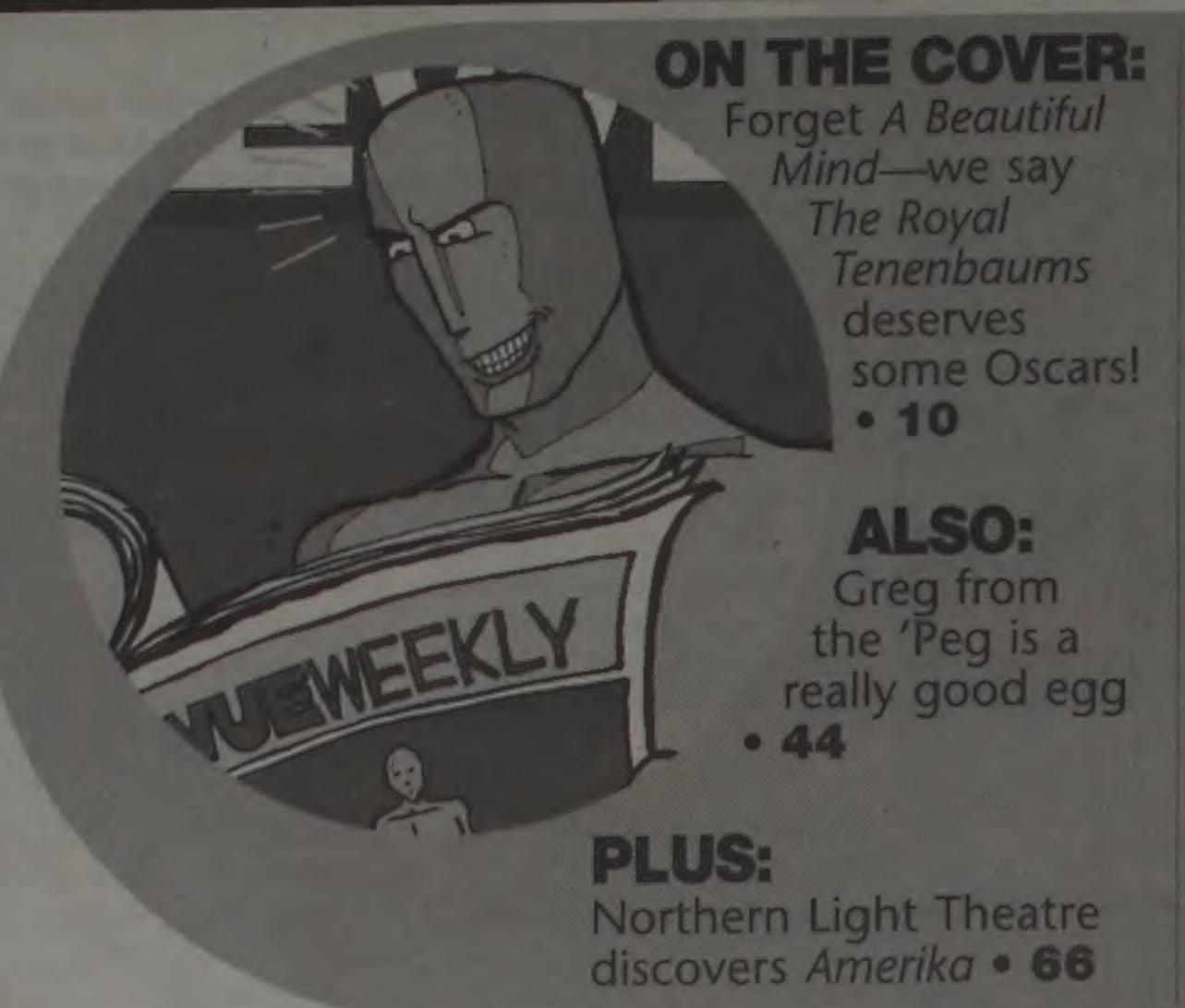
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# Is it ever okay to use the n-word?

Randall Kennedy's defence of "nigger" is well-meaning but misguided

> BY EARL OFARI HUTCHINSON

Then I saw the title of Randall Kennedy's much-discussed book Nigger: The Strange Career of a Troublesome Word, I immediately thought of a conversation I had with my son not long ago. I overheard him greet a buddy who called him on the phone with "Yo nigger, what's up?"

I asked him why he used it. He shrugged and said that everybody does it. "Then what if one of your white friends called you a nigger?" I asked. "Is that okay?" He was silent. We both knew the answer. When

any white person, especially a celebrity, athlete or public official, slips and uses the word or makes any other racist reference, they'll hear about it from outraged blacks.

Randall Kennedy, in his short, provocative but misguided polemic, denounces the double standard that

my son and other young blacks apply to whites and contends that

"nigger" is hardly the earth-shattering, illegitimate word that many blacks and whites brand it. He is intrigued by the black comedians and rappers who sprinkle the word throughout their lyrics and comedy lines, and by black writers and filmmakers who go through lengthy

gyrations to justify using it. Their rationale boils down to this: the more a black person uses the word, the less offensive it becomes. They claim that they are cleansing

War-Affected

Children

the word of its negative connotations so that racists can no longer use it to hurt blacks. Kennedy ticks off the litany of defences many blacks cite to justify using the word. They claim that it is a term of endearment or affection. Still others are defiant. They say they don't care what a white person calls

them since words

opinion can't harm them. But in his passionate plea to recast public thinking and debate over the word, Kennedy makes the same mistake as other n-word apologists. Words are not value-neutral. They express concepts and ideas. Often words

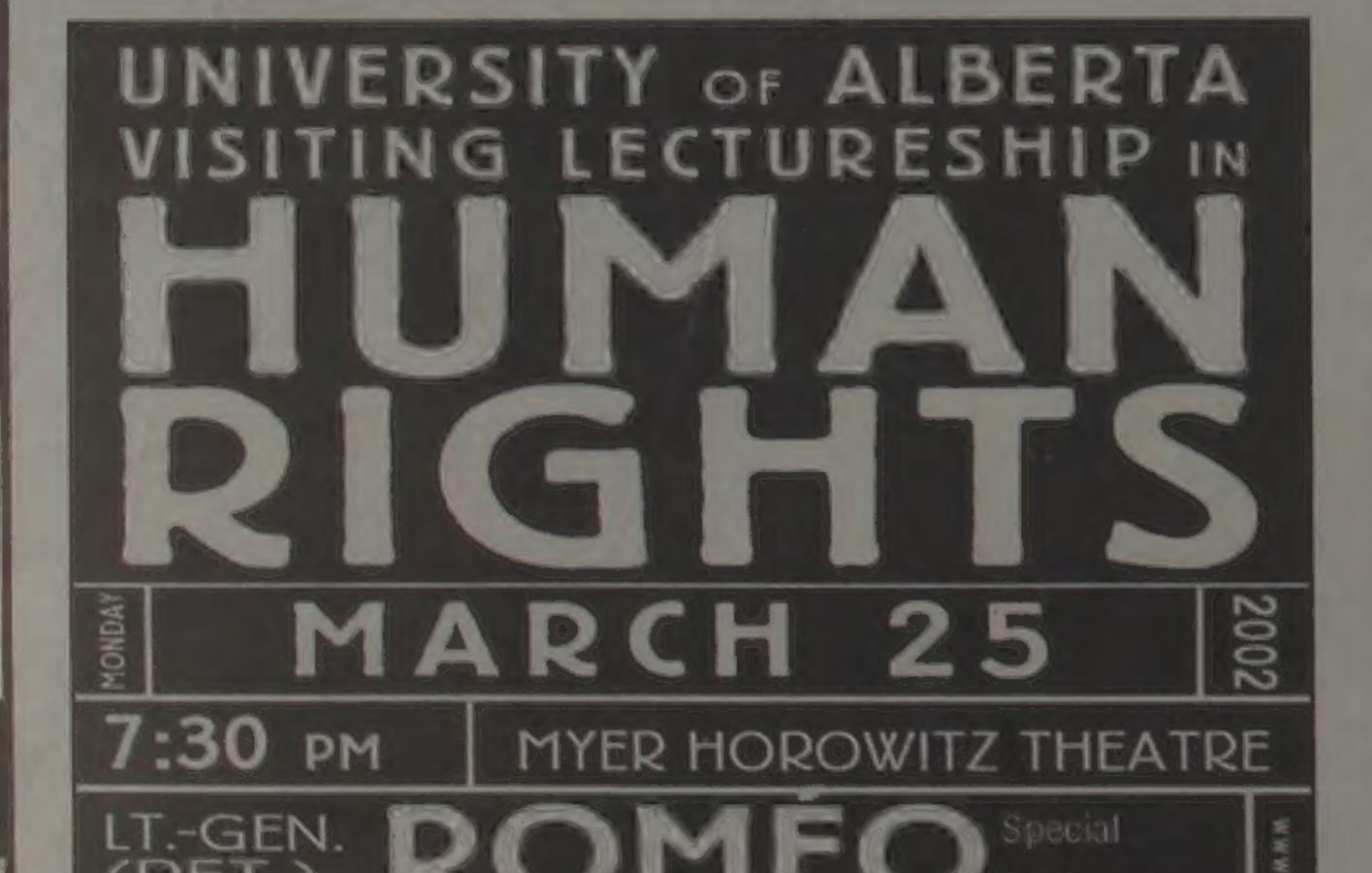
> reflect society's standards. If colourphobia is a deep-rooted standard, then a word as emotionally charged as "nigger" will always reinforce and perpetuate stereotypes. It can't be sanitized, cleansed, inverted or redeemed as cul-

turally liberating. "Nigger" can't and shouldn't be made acceptable, no matter whose mouth it comes out of or what excuse gets made for it. There are dozens of daily examples where whites taunt and harass blacks by calling them "nigger"; spraypaint the word on their homes, businesses, churches; use the word as part of assaults, even murders, of blacks. The word "nigger" still has a grotesque and deadly meaning.

That's certainly the reason comedian Richard Pryor publicly changed his mind about the word. The irreverent Pryor had practically made a career out of using "nigger" in his routines. But following his return from Africa, he told a concert audience that he now considered the word profane and disrespectful, and was dropping it from his act. His audience applauded. Pryor got it right. And anyone who reads Kennedy's Nigger should immediately rent the tape of that concert to understand why there's no excuse

a "my first pub" reader \_\_

for "nigger."



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#### BY DALE LADOUCEUR

#### Whither the Weather Network?

When President George W. Bush unveiled his new Clear Skies and Climate Change Initiative, it marked the end of an era for his administration: it could no longer deny that global climate change was a problem. Bush's pro-fossil fuel pundits were running out of excuses as Mother Nature

repeatedly contradicted them with her headline-grabbing fury. But that doesn't mean their misinformation agents have fallen silent.

Misinformation about climate change, of course, is not an exclusively American pastime. Canada's own Weather Network has occasionally sacrificed scientific truth for the bottom line. With "270 weather experts," the network touts itself as our nation's most trusted weather voice. So who has the ear that's attached to this voice? It's a fair question when you considers some of the spin TWN broadcasts on a daily basis.

When Ontario and Quebec were experiencing extremely warm conditions in early January—temperatures between 12°C and 15°C-on-air "experts" repeatedly referred to these conditions as "beautiful" and "wonderful." Hello! It's early January! If TWN's hosts have science degrees, shouldn't they be calling it like it is? Isn't a 15°C day in Ontario in January unseasonably warm? Doesn't it indicate disturbingly persistent warming trends?

I lost faith in TWN's credibility a few years ago when they reported that El Niño had replenished the ozone layer back to its 1970s levelsand followed that info with an ad for Coppertone suntan lotion. Environment Canada's Dave Phillips basically called this report fiction, stating, "They didn't get that info from us."

Some of TWN's biggest advertising clients hawk Ski-Doos, Sea-Doos, lawnmowers, cars, trucks and other fossil fuel gobblers. It wouldn't be the first time dollars dictated agenda and dialogue. Speaking of dialogue, the network has recently taken to referring to late spring as "severe weather season," as if severe weather were as cyclical an occurrence as spring and fall. (I hope this doesn't mean that band will have to change its name to the Five Seasons.)

Earlier this month, TWN reported that a new Niño may be developing again this year. It was a comprehensive piece, almost six minutes long, but it ignored the fact that if this El Niño occurs (and so far it looks good to go), it will be the fourth El Niño In the last 10 years. TWN also neglected to mention that historically, except over the last 15 years, El Niños appear only every seven years.

I turned to Environment Canada's Jay Anderson to get the skinny on El Niño and asked him about the surprising frequency of its return visits. "It seems like that," he said from the EC office in Winnipeg. "We certainly have had a few big ones lately. In 1998 and in the late '80s we had another long El Niño, with two smaller ones in the middle."

Right now, temperature chart data shows a one-degree temperature increase right along the equator on the International Date Line, but that's just the centre of the warm weather. "[The warming] tends to spread eastward towards the South American coast over a period of time and tends to cool off on the Asian side of the tropical Pacific," Anderson explains. "Right now the prediction of El Niño is a computer prediction. The warm

temperatures are not the signal that it's starting; it looks like it's building, but there are some ifs. If it continues to build and if it's a strong El Niño, then you will feel it in Edmonton. But recently, El Niños have been pretty strong and pretty persistent and it seems to be related to the general climatic trends around the globe."

Alberta's principal money maker is oil and gas, a fact Premier Ralph Klein is very aware of. This is one of the reasons he's mimicking fellow oil advocate Bush with warnings that the Kyoto Accord will be too expensive. But how expensive will another season of drought be for the province's farmers? We need someone in the Alberta legislature as gutsy as the former director of the U.S. Environmental Protection Agency, Eric Schaeffer, who quit his post recently, declaring, "The EPA is fighting a White House that seems determined to weaken the rules we are trying to enforce."

Or maybe White House policymakers are doing their research by watching the Weather Network. 0





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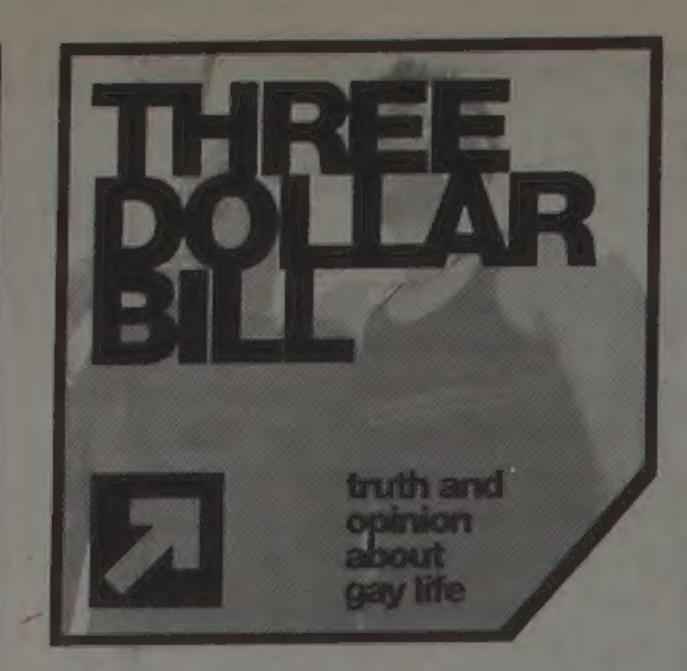
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#### Hollywood is a four-letter town

I would have gladly paid 12 bucks to see Russell Crowe open his big fat mouth to suck cock in the Oscar-nominated film A Beautiful Mind.

Except, of course, since director Ron Howard's celluloid bio of Nobel Prize-winning mathematical genius John Nash deliberately cut out the defining struggle of Nash's life—his

bisexuality—we've all had to put up with Oscar-hungry Crowe's verbal cocksucking in the pages of trade publications ad nauseam.

When asked why Nash's gay affairs weren't mentioned in A Beautiful Mind, Crowe told Entertainment Weekly, "It was relevant to his character but we didn't want to imply that there was any possibility that schizophrenia and homosexuality are related."

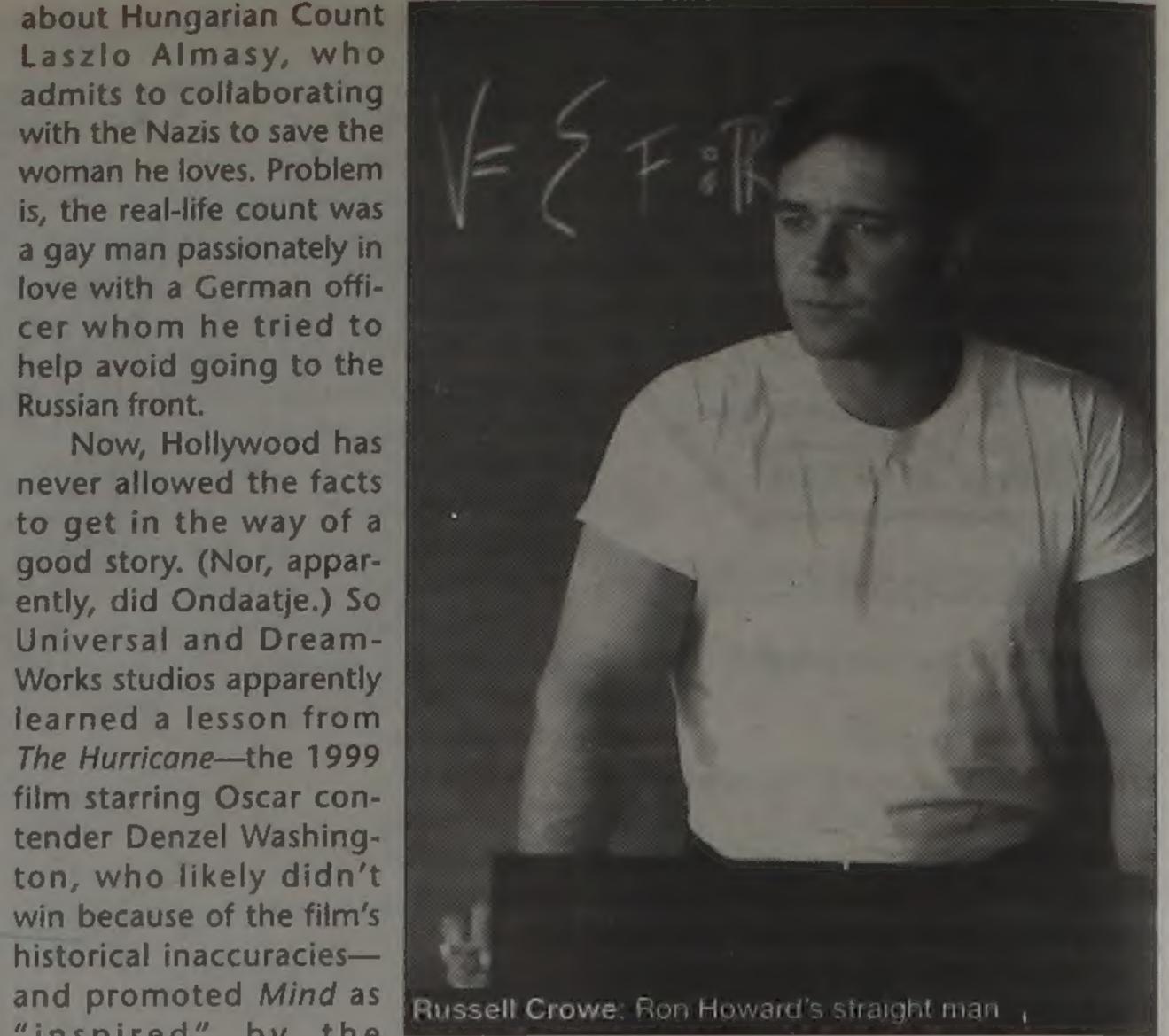
Geez, Russell, I didn't know anybody actually believes they're related-except for perhaps Mind director Ron Howard, whose "family values" obviously extend beyond his brainless portrayals of Opie on The Andy Griffith Show and Richie Cunningham on Happy Days.

Maybe Howard just forgot what set he was on. Or more likely he didn't. After all, one reason director Anthony Minghella's The English Patient swept the '97 Oscars was because Minghella's genuinely fabulous blockbuster-like the Michael Ondaatje novel it's based on-was far from genuine. Make no mistake: The English Patient is an epic love story

about Hungarian Count Laszlo Almasy, who admits to collaborating with the Nazis to save the woman he loves. Problem is, the real-life count was a gay man passionately in love with a German officer whom he tried to help avoid going to the Russian front.

Now, Hollywood has never allowed the facts to get in the way of a good story. (Nor, apparently, did Ondaatje.) So Universal and Dream-Works studios apparently learned a lesson from The Hurricane—the 1999 film starring Oscar contender Denzel Washington, who likely didn't win because of the film's historical inaccuracies— "inspired" by the "events" in Nash's real life.

In his just-published must-read



Behind the Screen: How Gays and Lesbians Shaped Hollywood 1910-1969 (Viking), author William J. Mann exposes how Tinseltown queers played footsy with straight audiences. "Don't repeat all that crap about how rough Rock Hudson had it. You know-how he had to pretend to be straight and live a lie and all that," one insider tells Mann. "That was just surface. Rock Hudson had it easy. You just ask any Joe from Peoria what life was like for him. Who didn't have to lie? Who didn't have to pretend? The difference was, in Hollywood, our bosses lied for us. They protected us. We had a whole community, for God's sake. We had—dare I say it? power. Where else in America did gays have such a thing?"

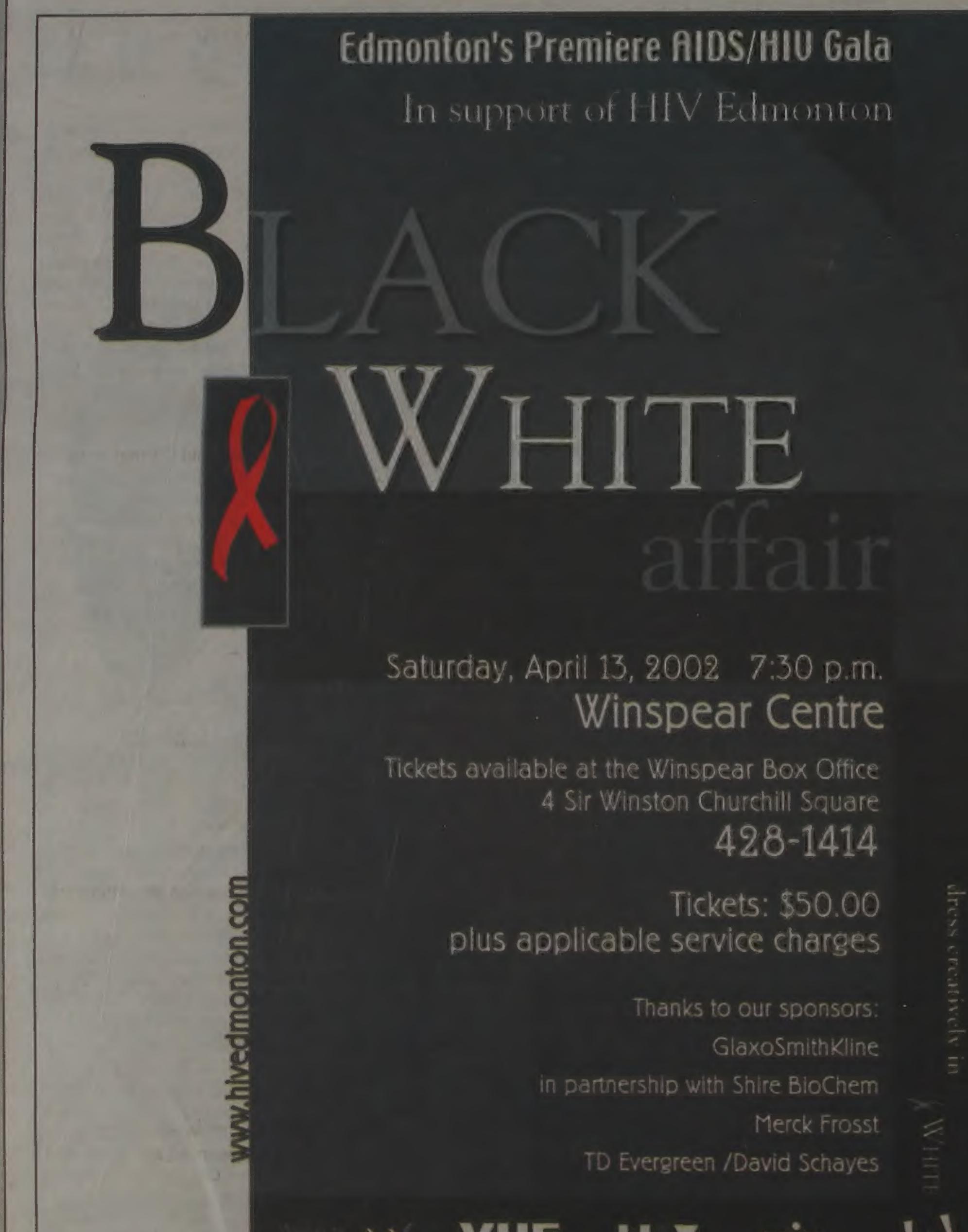
Tinseltown dykes and faggots conveniently or unwittingly ignore hte fact that they still contribute to the social misery of their queer siblings in Peoria-and around the world, for that matter. They continue to do so mainly because the glass closet remains firmly in place. Gay movie stars—in the most important role of their lives—are still publicly carrying on like flaming hets and even getting married. Worse, Hollywood blockbusters like A Beautiful Mind continue to deny gay life. Even global megastars like Crowe—who had no problem portraying a faggot in the 1994 Aussie feature The Sum of Us when he was a two-bit struggling actor Down Under-now infers that Nash's ambiguous sexuality could compromise his beefcake portrayal of Nash.

But, I ask, do we really want Richie Cunningham directing an epic where the lead character's internalized homophobia is central to his lifelong struggle?

After all, lesbian and gay history can be pretty grim. The lives of our famous pre-Stonewall forefathers and foremothers are littered with depression, suicide, alcohol and drug abuse. But whitewashing gay history does no one any service. It only assuages straight guilt and further strips away gay dignity.

Which is why I hope the current whisper campaign against A Beautiful Mind succeeds. The last thing I want to see is Ron Howard take an Oscar home by screwing the whole gay community up the ass.

HARRILL



EDMONTON



#### BUSINESS

#### Power to the steeple

EDMONTON-If you try to cross residents of Laurier Heights, you're going to get called on it. Especially if you're a cell phone company.

Microcell Communications' scheme to build a 30-metre-tall, crossshaped communications tower outside St. Timothy's Anglican Church at 8420 145 St. was put on hold last week when neighbourhood residents learned about the plan. Industry Canada had okayed the project back in August and the City of Edmonton's planning department figured no public consultation was necessary.' But several people who live near the church noticed construction starting last week and spoke out, concerned about the impact of emissions from the tower as well as its visual impact. Microcell now has to inform area residents about its intentions and hold public info sessions.

Microcell reportedly spent two years trying to find a site for the tower and was denied access to other nearby locations because of public opposition. Such scenarios are occurring with increasing frequency worldwide as communications companies rush to erect more towers at the same time as people learn more about the potentially harmful effects of exposure to cell phone signals. (One critic even predicted that cell phones will be the cigarettes of the 21st century when scientists prove how dangerous they are and manufacturers reveal they knew how lethal their products were all along.)

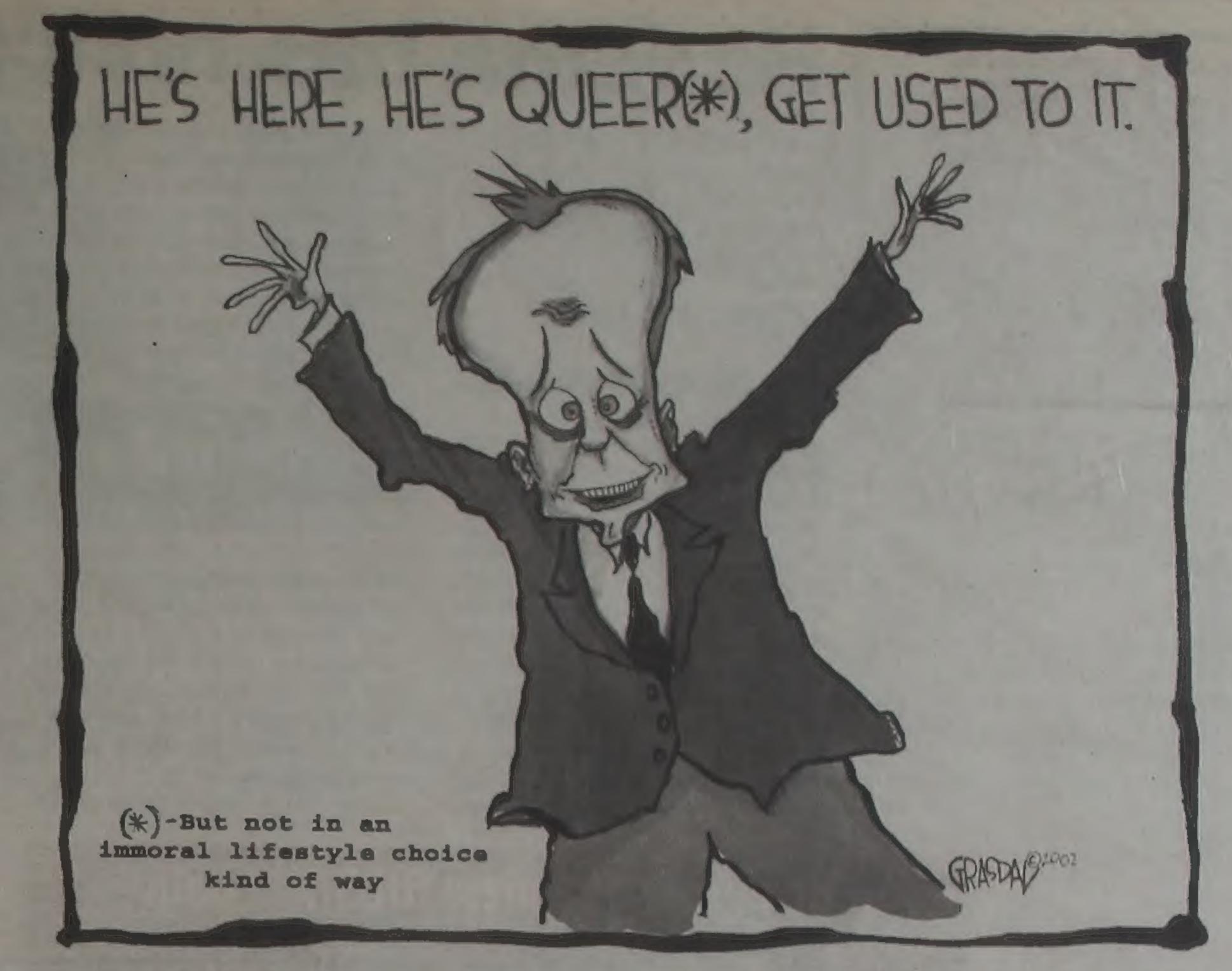
Marriages between cell phone firms and churches are becoming more common, too. (Check out the tower adorned with a cross at St. Thomas More Catholic Church next time you're near Terwilliger Road and 23rd Ave.) St. Timothy's rector Allan Naylor told the Edmonton Journal his church would be getting less than \$1,000 per month from Microcell. But he's overlooking an easy and harmonious way to up that total: just sell ads on the cross. — Dan Rusinstein

#### GLOBALIZATION

#### The campaign in Spain falls mainly on the game

BARCELONA—The anti-globalization movement moved onto the streets of Barcelona last weekend, and even onto the pitch of the world's most watched annual sporting league match.

Riot police used gas and rubber bullets-and arrested an estimated 40 protesters—during anti-globalization marches in Barcelona, a counterpoint to the European Union Summit. Depending on which news service you trust the most, the protesters numbered between 250,000 and 500,000. According to the



Guardian, the peaceful large-scale protests were followed by a riot composed of only 200 stragglers, who lobbed rocks and Molotov cocktails at police.

Meanwhile, leaders from 28 European countries decided to go to the WTO over new American steel tariffs, issued a statement supporting a Palestinian homeland, voted to liberalize and deregulate the electricity market (despite French protests), were split over supporting U.S. action against Iraq and agreed not to recognize the Zimbabwean government.

While the protesters were taking to the streets, 100,000 soccer fans jammed into the Camp Nou stadium to watch the world's most famous sporting rivalry (with a TV audience of more than 1 billion viewers), Barcelona and Real Madrid. Anti-globalization groups had warned that they would target the high-profile game to get their message across, and in fact the game was delayed when two protesters chained themselves to the goalposts.

The game date was moved ahead a day by the authorities in an attempt to minimize the threat of violence. The game is a regular political flashpoint; Barcelona is traditionally the team supported by Catalan separatists, who use the occasion of the Real Madrid fixture (a team that bears the official royal mark of the Spanish king) to chant anti-Spain slogans and sing songs in their native Catalan language. Barcelona was also a bastion for freedom fighters during the Spanish Civil War while Real Madrid was Franco's team of choice, so the bitterness runs deep.

The protests only added to the tension, and as if the Catalan issue weren't enough to fire up the region, Basque separatists also joined the protests in the streets. —STEVEN SANDOR

#### ODDITIES

#### Fortified with irony

EDMONTON/MONTREAL—A couple of items too ironic to ignore:

Two brand-new meeting rooms the Alberta government spent \$700,000 to build need major renovations or they might have to abandoned, according to the MLAs who use them-members of the multi-party Public Accounts Committee, a group that monitors government spending. The rooms in the legislature annex half a block from the legislature are too small, lack sufficient space for written materials and feel like spy-like interrogation chambers, several MLAs complained to the Edmonton Sun.

Some MLAs are also worried that cabinet ministers and others called to testify before the committee won't want to make the short walk to the annex, a suggestion that upsets Innisfail Tory MLA Luke Ouellette. "I think they all have big enough balls to walk over here and get scrutinized," he said to the Sun.

Meanwhile, in Montreal last Friday, an annual march to mark the international Day of Protest and Solidarity Against Police Brutality ended up surrounded by a squad of riot cops on St-Laurent Boulevard. A couple of windows were broken and a police car was spraypainted when the march passed a police station, according to a report posted at montreal.indymedia.org. Then police with batons stepped in. Perhaps they didn't like the fishing poles with doughnuts on the end carried by protesters. Or maybe that's why they were drawn in. —DAN RUBINSTEIN

#### LITERATURE

#### Salman can't swim upstream

corporation-criticizin', president-ridiculin' iconoclast/author Michael Moore may be having trouble with an uncooperative publisher and local police departments on his book tour for Stupid White Men, but at least he gets to do a book tour. Post-September 11 security controls may keep Salman Rushdie from travelling across Canada anytime soon.

Rushdie also has a new book to

plug—and it's probably not even as critical of the American party line as Moore's latest missive. But Air Canada won't allow Rushdie on any of its flights because the need to protect him from fanatical religious assailants (who are still angry over The Satanic Verses) would inconvenience other passengers with delays as long as three hours. "Should author Salman Rushdie attempt a reservation or present himself at an airport he is not—repeat, not—to be accepted for carriage," read an Air Canada e-mail to airport ticket counters and travel agents obtained by Canadian Press.

The airline told CP that it would have to follow a U.S. Federal Aviation Administration-style security directive for Rushdie if it carried him on any flights. So they're avoiding the hassle with the ban. Moore, who travels by car, doesn't have the same concerns. But if highwayside truck stops decide to stop serving him greasy meals, that could be the end of his tour. —DAN RUBINSTEIN

#### ECONOMICS

#### My census fails me

OTTAWA—So far, there have been no tremendous surprises hidden in the results of StatsCan's latest census. Mostly it confirms trends that demographers already suspected.

Foremost, the rich are getting richer in Canada. Only people in the top income brackets experienced a net wealth increase between 1984 and 1999. Fueled by late-1990s stock market gains, what an increase it was! The country's wealthiest 10 per cent of OTTAWA - American ballcap-wearin', families saw their bank accounts swell by 35 per cent to an average annual income of \$628,100. "We like to think of Canadian society as one in which the extremes of wealth and poverty are not as pronounced as in the United States," Robert Glossop from Ottawa's Vanier Institute of the Family said to Canadian Press. "But what we've seen in the recent past are increasing disparities." -- DAN RUBINSTEIN

## HVUEpoint

#### BY DAN RUBINSTEIN

#### Struck dumb

It's a habit common among many reporters. We meet someone for the first time in a social setting and, instantly, The Interview begins. It's straight to the five Ws, even with strangers. Sometimes, sensing discomfort, I offer my disclaimer: if my barrage of journalistic curiosity is offside, just tell me to shut up.

A couple of my recent interviewees were teachers. Sitting across the table from me. Drinking beer, 1 felt like an interrogator and went in for the kill, ready to be rebuked. But they wanted to talk.

One guy from my basketball team says he's resigning when the school year finishes. He teaches special needs kids, a challenge that will only get more difficult in Alberta's diminished school system. He read through Bill 12 and highlighted the parts that pissed him off. There wasn't much white left.

Another guy teaches for Edmonton's Catholic board and didn't strike. But in a year, when their contract is up, there will be trouble, he vowed—regardless of Bill 12's treatment of the right to strike. He talks to his students about the labour dispute in class. It's part of his social studies lesson plan. But it also fits into math class, history, English. I'm sure there's some Orwell to be studied.

I talked to my father, a retired teacher who could have worked for a couple extra years before hanging up the chalk. But the way Mike Harris mangled education in Ontario, very similar to Ralph Klein's methods here, made it impossible for him to have much impact in crowded, resource-thin public schools. After 30 years as a math teacher, my father knew how to help students learn. He even coaxed me through a university calculus course. As important as experience is in the classroom, though, it's more of a shame when school boards lose young teachers on the cusp of great careers.

None of this seems to bother Klein. No longer (publicly) drinking, I suppose he can't sit in a pub with a group of teachers and ask why they see him as the bad guy, why people drive past him on the highway and give him "the long finger." If the Tories successfully break the teachers' union and drive away dedicated and clever young teachers, they can hire underqualified, puppet instructors willing to work for hourly wages and blindly instill the government/corporate curriculum. School won't teach. kids to think critically; they'll learn how to produce and consume.

But don't worry about Alberta's next generation of political and business leaders struggling through a deformed public education system. They'll go to private schools.





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# Hudema has honcho-hood

Activist forsakes chicken suit for robes of office at U of A Students' Union

#### BY DAN RUBINSTEIN

e splashed around the City Hall wading pool to protest its closure before last summer's World Championships in Athletics and helped occupy former justice minister Anne McLellan's office to raise awareness about Canada's anti-terrorism legislation. He ate his ballot during the last federal election, ran for the New Democrats in the last provincial election and heckled University of Alberta administrators over tuition hikes while wearing a chicken suit.

He even came across as intelligent in an article in the Edmonton Journal's ed insert. But in a few weeks, Mike Hudema will face his biggest challenge yet: he'll start facing off with university and government officials over tuition and other campus issues as the new president of the U of A's Students' Union.

"I was pretty surprised," Hude-

#### profile

ma, a first-year law student with an education degree, says about his victory in the early March election. He received 1,869 votes, 754 more than his closest rival, George Slomp, out of a total of 5,500 votes cast. "We never run any sort of campaign to win," continues Hudema. "It's usually just about bringing up the issues."

Hudema, whose activist antics

and ideals have drawn repeated coverage in Vue as well as other Edmonton media, will officially begin his one-year term as president on April 30. The learning curve will be steep, he says, and he isn't sure how much of an impact student government can have on an issue as immense as tuition, which has jumped by roughly 200 per cent at U of A over the last decade. But Hudema ran his campaign on four main points—and he intends to follow through.

#### Fee enterprise

The most important prong was tuition. Unlike the current student council, which tended to take a moderate stance and work with university officials, Hudema wants to fight for a freeze or rollback, depending on what his campus constituents say they want. "It's

TOM the DANCING Bug

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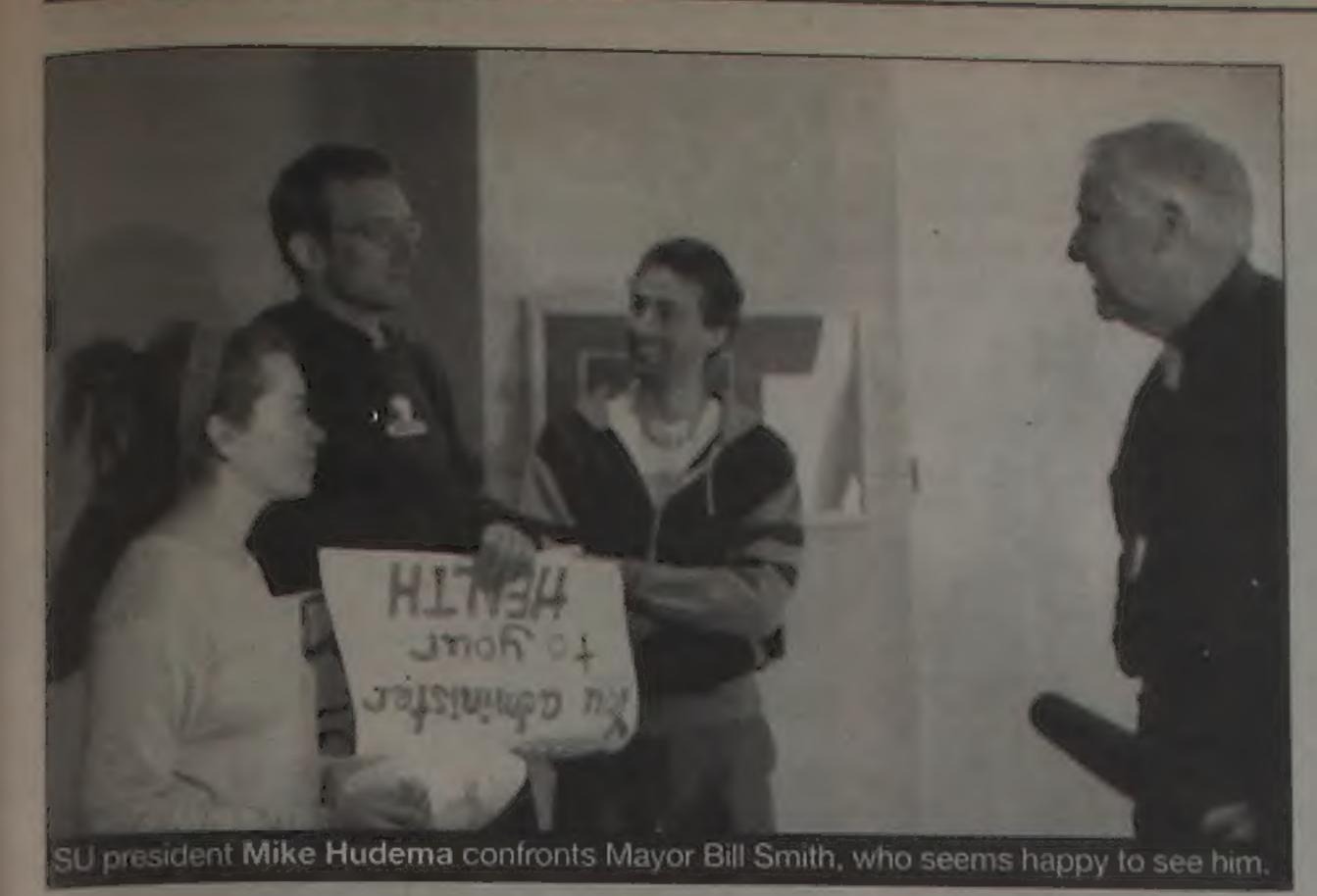
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POSTURE REVIEW



BRINGING NUCLEAR WAR CLOSER TO Y





going to be a really hard battle," he acknowledges. "The government has said there's going to be a four or five per cent increase next year and the university has said it's going to be running a deficit budget. This climate is going to make if difficult." .

Second on his platform was

financial autonomy from the SU for campus paper The Gateway, which was achieved thanks to a 3,393-1,358 referendum victory in the election, and the establishment of a public interest research group at U of A. Third was "greening" the campus: reducing water consumption and electricity waste,

composting more, using less Styrofoam-heck, even making sure there's a recycling bin beside most garbage cans. Hudema hopes to find money in the SU budget to create a dedicated enviro office and hire a full-time staffer. Lastly, he plans to ensure that student government actually represents the people it claims to represent by holding forums, workshops and meetings to encourage the average student to get involved, or at least offer feedback.

These may not seem like radical ideas, but Hudema intends to merge activism and elected office. He wants to follow the direction of the U of A student body, he'll even wear a suit when it's called for-but he says he won't sacrifice any of his beliefs. That balance aside, Hudema's mere presence as the SU president is a dramatic change after years of what have been described as fairly conservative student leaders. "I've heard rumours that I'm the first nonfrat/sorority president in 15 years," he says. "I'm not sure if they're true. But yes, I'm an activist. Yes, I've done a lot of things that may have been illegal or over the line. But I've done it all with a good heart."

#### Aliens vs. editor

Outgoing Gateway editor-in-chief Dave Alexander is looking forward to the new regime. "I'm just hoping to have a president who is fair," he says, referring to a history of confrontations between the paper and the SU over the years. "It'll be good for the whole campus. We've had a very similar style of government for a long time and it wasn't getting us anywhere. There are a lot of people who are ready for change."

Animosity between The Gateway and the SU dates back to the early 1970s, when editors first tried to break free from the SU, who allocated funding and had final say about several newspaper decisions. The campaign for autonomy has been bitter over the last couple of years, but thanks to the recent referendum, the paper will now collect a five-dollar yearly levy from every full-time student, \$2.50 from every part-time student, and use the resulting \$350,000 yearly budget to call its own shots. "In our experience," says Alexander, "the body [that funds the paper] tends to exert pressure. It really made it tough to do your job and be objective. The people who know what's best for the paper will make the decisions about the paper now. We'll get untied from the red tape that we've been caught up in for so long."

And The Gateway will be able to do things like criticize Hudema without fear of reprisal, a change from the days when they'd be threatened for being overly critical, or promised "stuff" from the SU if only they'd be less controversial. "I think it's incredibly important," Hudema says about the separation of government and media. "It's something that's long overdue." O



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# And the Oscar goes to...

very year, Vue Weekly's resident over-opinionated movie lovers—i.e., film critic Josef Braun and film editor Paul Matwychuk—convene the weekend before the Oscar ceremony to discuss

the nominees in the major categories, reveal who they would vote

for if the choice of winner were up to them and spotlight interesting films and performers that the Academy overlooked completely. The process may have zero impact on the outcome of the Oscar ceremony, but at least it's a cathartic way of celebrating the kind of offbeat or, in some cases, ought to recognize but usually don't.

Here's what happened when these two film buffs put their beautiful minds to work picking the best of 2001's cinematic output.

#### BEST PICTURE



Paul Matwychuk: I have to admit, I can't say as I feel all that passionate about many of the nominees in any of the major categories this year.

Josef Braun: Well, I don't know. For me, looking at Best Picture, there are at least two genuinely outstanding films, which is already more than I've come to expect from the Academy Awards. So I'm kind of pleased. Although in the male acting awards, I felt pretty let down.

PM: When you say there's two outstanding films up for Best Picture, you're talking about ...?

JB: Gosford Park and In the Bedroom. And truthfully, I'd be really happy if either one won. In the Bedroom, I thought, was a really, really moving, well-structured film-by-a- - films-with a wear modern kind-of-

newcomer, and of course Gosford Park is sort of a career highlight by one of American's best living directors. Either way, I can't really decide. A Beautiful Mind, on the other hand, which seems to be the odds-on

> favourite to actually win, I thought was just more shallow

Americana from Ron Howard, And even though it wasn't that hard to watch when I first saw it, the more I think about it, the less I like about it.

PM: I have no problem picking a Best Picture out of this group. For me, of the nominees, Gosford Park easily has the most layered script, the marginalized work that the Oscars most effortlessly accomplished direction and the most expert performances. Lord of the Rings, Moulin Rouge, even In the Bedroom-none of them are even in the same league as far as I'm concerned, I've only seen Gosford Park once, but I bet I could see it five, 10, 15 times and still be finding new shadings of meaning to the dialogue, new levels to the performances. Plus, it also looks like the last, best chance for Robert Altman-who I think is the greatest American director of all time—to win a Best Director Oscar, so it's got that going for it, too.

JB: I think you're right that Gosford Park is the most flawless film in the bunch. And maybe In the Bedroom is flawed, but for me it's all the more exciting because it's flawed. As for films that I think should have been nominated but weren't, the title I thought of first was The Man Who Wasn't There, which I think is just a stupendous piece of work for the Coen Brothers. I think it's their most original film. As usual, they're making a pastiche of other films and genres, but this time there comes a point where they take an exit ramp out of pastiche-land and go somewhere totally different. My longshot choice, meanwhile, would be In the Mood for Love. I think Wong Kar-Wai is a very new kind of filmmaker; while still getting great performances out of his actors, he's figuring out how to make emotionally poignant mise-en-scène. And I think if you give this movie a chance, it can really hit you on all sorts of levels—on a stylistic level and a deeper, more emotional level too.

PM: My own wish list comes down to Memento and Mulholland Drive. It's an impossible choice, but I think in the end I'd pick Mulholland Drive. Memento is obviously a tremendous piece of work; it takes this one-of-a-kind plot gimmick and executes it perfectly in a way that's both hugely entertaining but also ultimately, I think, quite profound. But if Memento is cerebral, Mulholland Drive is more instinctual, and I think I prize that quality just a little more highly. Even the circumstances under which it was madehow David Lynch took this rejected pilot for a TV series and reconfigured it, basically while he was making it, into something new and different... For me, to use David Foster Wallace's description of Blue Velvet, it's a real act of artistic heroism.

#### BEST ACTOR



JB: For me, the only credible choice on the list is Tom Wilkinson for In the Bedroom. But having said that, I should add that I haven't seen Training Day—and for all I know, Denzel Washington could be doing something interesting in there. I know I certainly prefer him in darker roles.

PM: Well, I'm in exactly the same boat as you are; I'd pick Tom Wilkinson too, but I haven't seen Training Day either. Even so, though, Washington has an Oscar already, while Wilkinson just seems like one of those hard-working, modest, unheralded British actors—like Jim Broadbent, who's also nominated

this year—who you have to stand back at a certain point and marvel at how they just do one terrific, solid performance after another.

JB: And what a distinctively American performance he gives in the film as well—the way the character reserves his emotions and yet they're on the surface the entire time.

PM: Russell Crowe gives what is, I suppose, a pretty technically amazing performance in A Beautiful Mind, but that movie is constructed so that it reminds you at every single opportunity just how amazing it is. Whereas Wilkinson has all these great, small, unobtrusive momentsthe way he takes those guilty peeks at Marisa Tomei at the barbecue or brushes at his eyebrow in this kind of stunned way when Sissy Spacek blames him for their son's death...

JB: Or his moment with the Girl Guide who comes by selling cookies right in the middle of his argument with Sissy Spacek...

PM: It's great stuff. I bet you're going to say Billy Bob Thornton should have been nominated, though.

JB: He was robbed! He was great in everything he did last year. He's someone I'd call a perfectly controlled actor if he weren't so utterly natural. That moment in Monster's Ball, for instance, when he first cracks a smile, about halfway through the film—it's a revelation. It's something that seems to come so genuinely out of the actor. I'd love to see him get nominated for anything from last year, but my preference is for The Man Who Wasn't There, simply because it's such an unusual protagonist.

PM: The actor I'd like to suggest here is Guy Pearce in Memento. He's completely wrong for the part physically, but psychologically he's absolutely dead-on. There's something remote about him as an actor that I think really works well for the role-but he gives the character a surprisingly wide range of emotions as well, given his situation. You feel his pain over the loss of his wife, and yet he also has those moments

where he can't help but laugh at what a gigantic cosmic joke has been played on him.

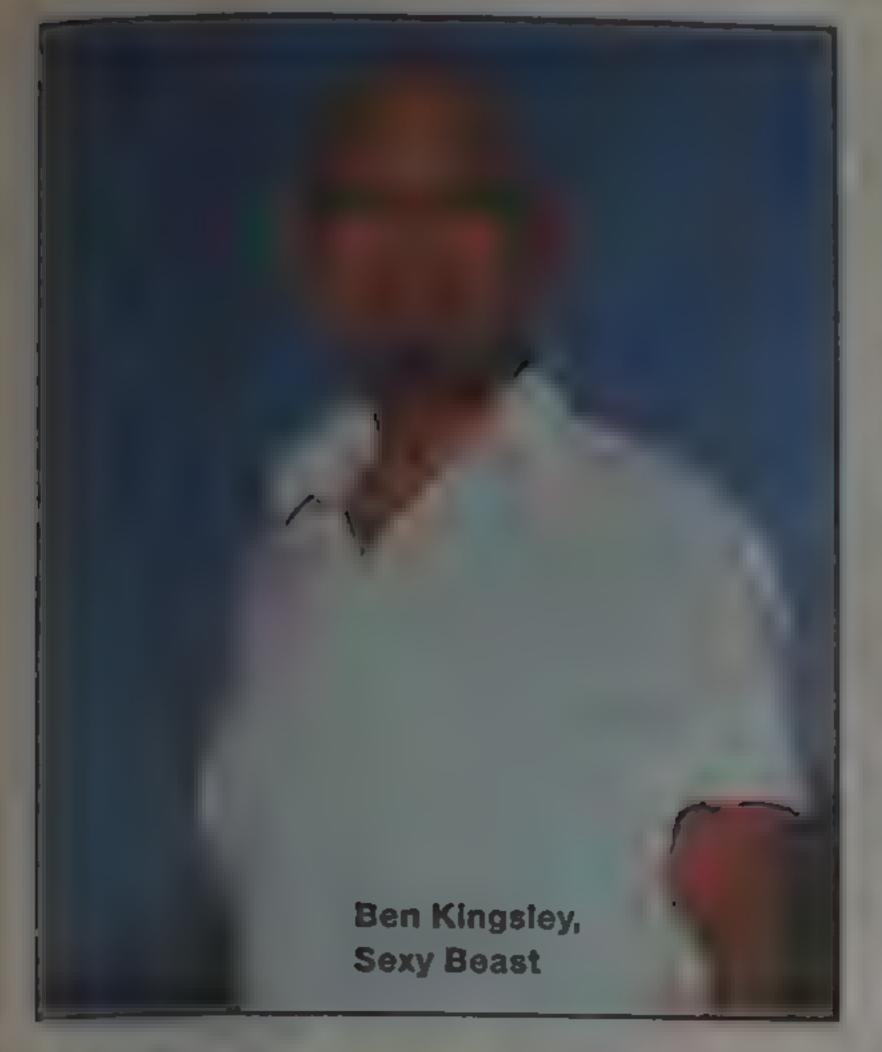
JB: It's interesting how Pearce and Thornton are both playing these unconventional noir protagonists. They both seem to be driven solely by nothing but a very strong desire simply to make sense of their own situation and their place in the universe.

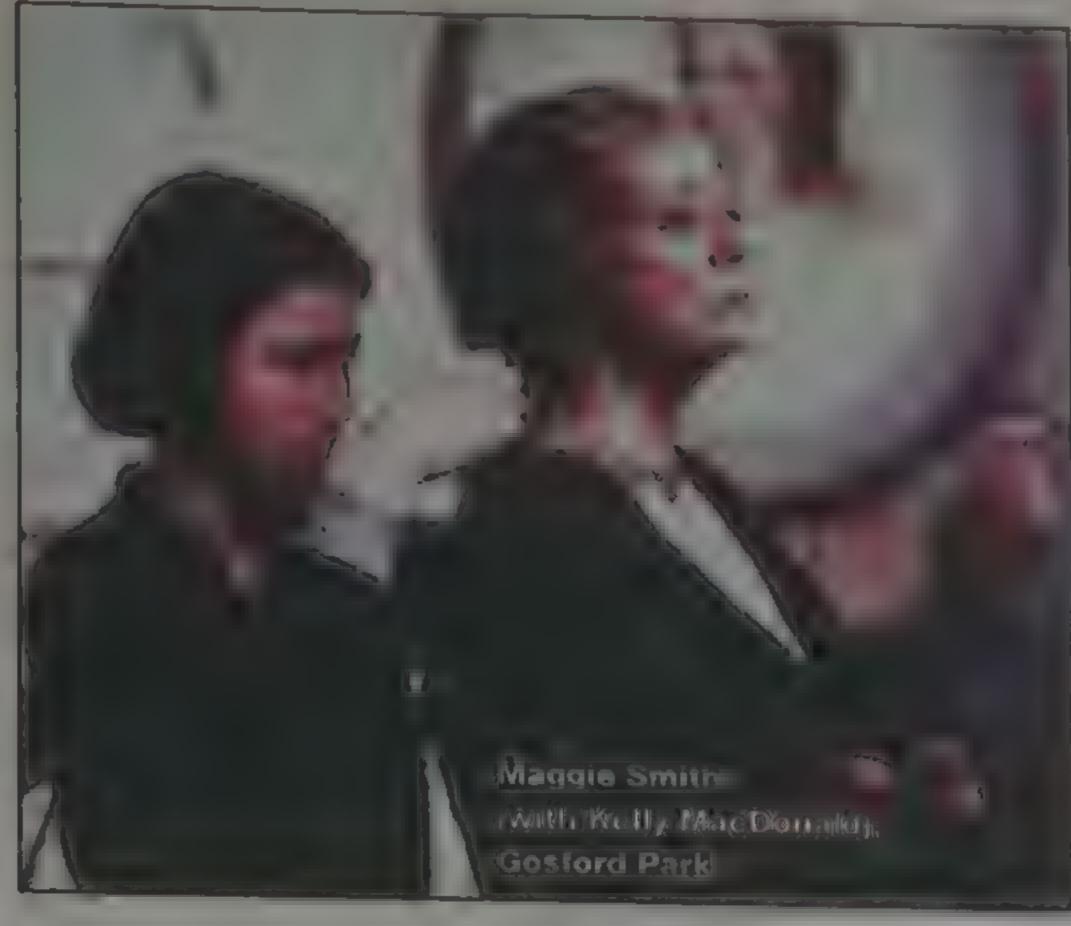
#### BEST ACTRESS

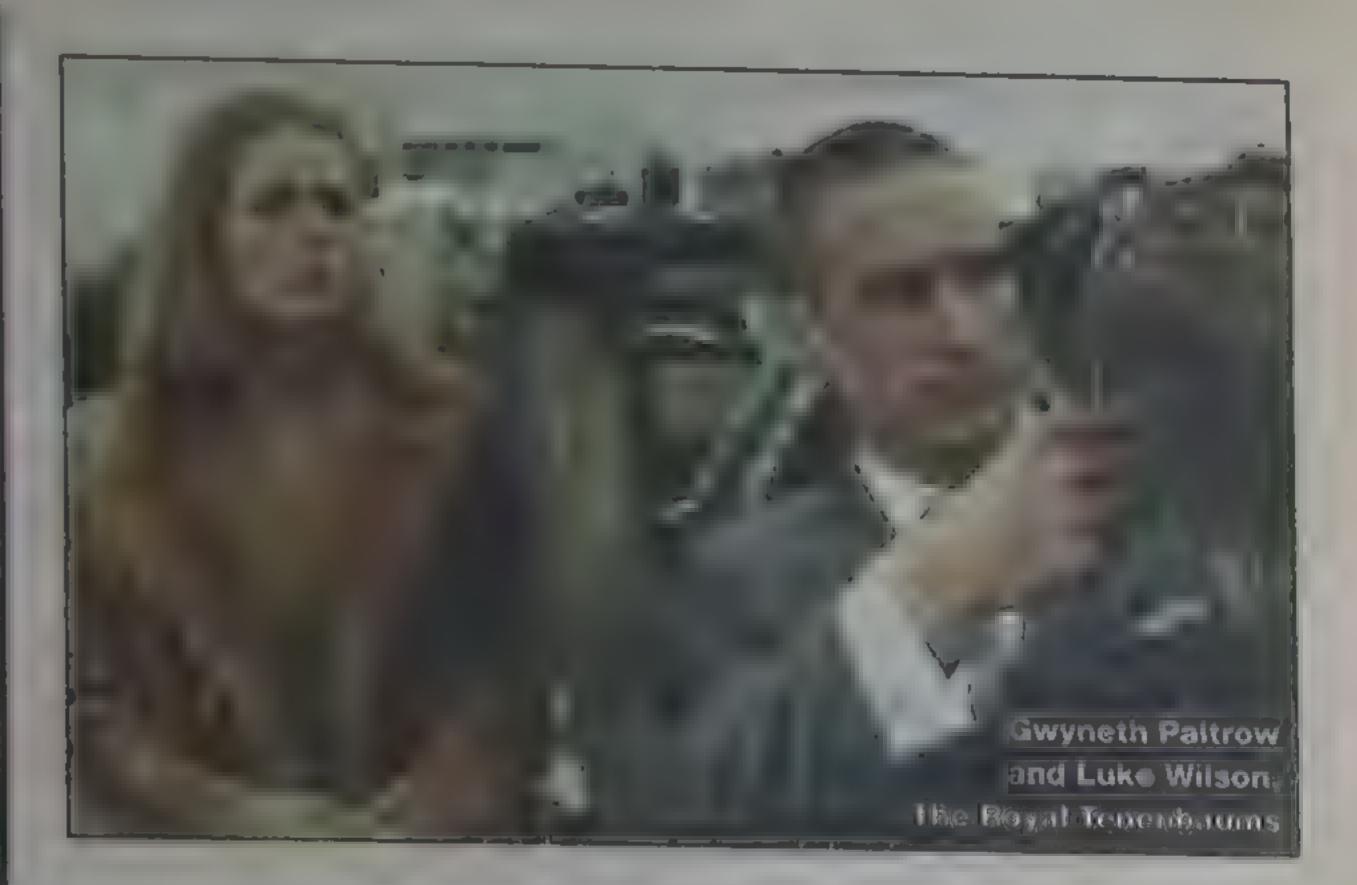


PM: As crazy as this may sound, I'm picking Renée Zellweger in Bridget Jones's Diary. By no means would I call it the best performance of the year-and even among these nominees, objectively speaking, Sissy Spacek probably did the strongest work. But people always say what a shame it is that comedy doesn't get recognized at the Oscars, and then when a comic role does get nominated, those very same people often roll their eyes at what a ridiculous nomination it is. The prejudice runs so deep that when Marisa Tomei got an Oscar for My Cousin Vinny, to this day a lot of people are convinced it had to be a mistake! So I'd like to vote for comedy here-plus, Zellweger was pretty fantastic. I really loved how she threw herself into the physicality of this role—not just putting on the weight, but doing all those pratfalls and being so wonderfully willing and eager to embarrass herself and look silly. It's in the great tradition of '30s comediennes like Katherine Hepburn in Bringing Up Baby and Carole Lombard in Nothing Sacred.

JB: I like all the actresses in this category—except Nicole Kidman for Moulin Rouge. I mean, if she's going to be nominated for anything, why







# Wong

# Kar-Wai?

# What would happen if Vue Weekly picked the Academy awards?

BY JOSEF BRAUN AND PAUL MATWYCHUK

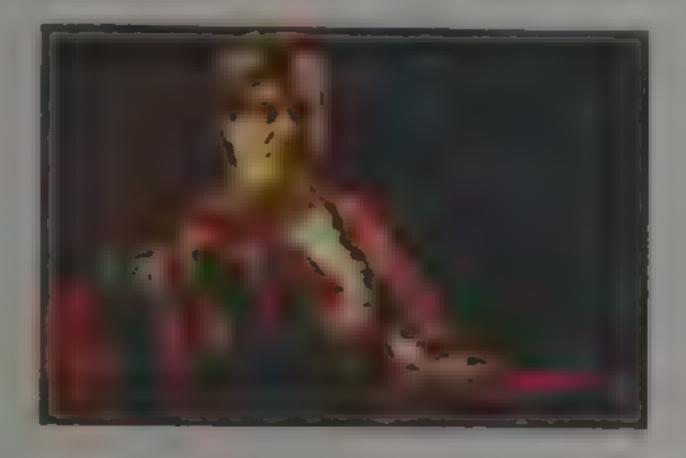
not The Others? In any case, for me, Sissy Spacek has the edge here. She's an old favourite of mine; she has such a balance of vulnerability and subtlety, especially in In the Bedroom. That movie really sunk its teeth into me and yet never pushed me over the edge. And Spacek's performance was a huge part of that—it suspended me in a certain emotional space for so long, I thought it was really quite amazing.

PM: Yeah. Spacek's just about my favourite actress too, and it'd be so nice to see her win after being nearly absent from the screen for so long.

JB: The actresses I'd like to have seen nominated, both for similar reasons, are Thora Birch in Ghost World and Anais Reboux in Fat Girl. I've been trying to figure out how to describe what it is they both do, and the best I can come up with is that I like to see young actors being acknowledged for doing interesting roles about very particular moments in youth. To me, both these actresses were showing me moments in adolescence and early adulthood that are interesting and fresh and yet totally real. And I feel like young people never get nominated for those kinds of roles; usually they get nominated for playing innocents.

PM: One of the actresses I was thinking of here did something sort of similar, and that's Kirsten Dunst in crazy/beautiful. But to me, the performance of the year is clearly, clearly Naomi Watts in Mulholland Drive. She does a hugely the transition from the very stylized, almost ridiculous character she plays at the start of the film to the completely different, beatendown, much more desperate and realistic character she plays at the end. I think she takes a movie that certainly ran the risk of seeming like nothing more than another collection of weird David Lynchisms and arbitrary plot reversals and i i stiong, dear, meaningful emotional throughline.

#### BEST SUPPORTING



JB: I know you weren't too hot on Sexy Beast, but I think Ben Kingsley is an easy pick because he was just a tower of restrained tension in that movie—a genuine monster. I mean, how often do you see an actor play a monster really well? And I thought he did some amazingly controlled acting in that thing. And my alternate picks are probably just as obvious. Steve Buscemi in Ghost World, for instance, recalls what you were saying earlier about comedy being underrated. Not only is he funny, but he's also funny with Immense comic pathos. You really feel for the guy. Even though in everyday life, the character would be this really difficult-to-like nerd, Buscemi gives him a lot of dignity so that he ultimately does become really likable anyway.

PM: You feel the same way about him that Thora Birch does—at the start he seems like this pathetic caricature, but as the movie goes on, you're saying "Go, Seymour, go!" just like she does.

JB: In a similar vein, I felt the same way about Luke Wilson in The Royal Tenenbaums.

JB: I don't think I'd exactly throw an award at the guy, because in a way his role is very simple. I mean, The Royal Tenenbaums Isn't exactly what you'd call an "actor's film." But he just looks so sad so well. And it's only the subtlest nuances in his facial expression that tell you what his emotional trajectory is. It's really quite amazing how much I felt for him.

PM: Right down the line I agree with you. I thought Sexy Beast was

wildly overrated, but especially among these nominees, Ben Kingsley is the clear choice. Don Loganit's always a good sign when you remember the character's name. In a way, the role is kind of a stunt—all the critics seemed to savour the novelty of seeing Gandhi play a psychopathic criminal. But Kingsley gives the part such ferocity and yet there's something so delightfully childlike about him, too, and his sheer stubbornness. It's also a true supporting performance; he leaves the movie, I think, about halfway through, but his influence continues to be felt over everything that follows.

JB: Definitely.

PM: And Steve Buscemi not being nominated is such a glaring oversight. I thought of Tony Shalhoub in The Man Who Wasn't There, too, but for me, Luke Wilson is the guy. He's not an actor who's moved me much one way or the other in the past, but boy, did he zero in on me this time. He's kind of like Billy Bob Thornton in The Man Who Wasn't There, this emotionally shut down guy...

JB: Kind of palpably absent.

PM: Yeah. But there's a yearning quality that comes out of him, too, that really wrapped itself around my heart. I agree that he really doesn't do much in his performance—but you know, that shows a lot of confidence, too, to not do anything more.

JB: Right—in not overplaying it.

#### BEST SUPPORTING ACTRESS



JB: As with Best Actress, I think this is an extremely strong group. I wouldn't even mind Jennifer Connelly getting a nomination if her character wasn't so

undernourished and the movie wasn't so lame and it wasn't just such a dull Oscar choice. But my vote would go to **Kate Winslet** for *Iris*. I think she has a really unique relationship with the camera in that film, and frankly, I just tind her sexy in a really interesting way—she has the most refreshingly earthy sexuality of any young actress I can think of right now

PM: She's sexy even in that haircut, which is quite an accomplishment.

JB: She doesn't even need to deliver a lot of lines—she just has this gaze that transmits everything

through her expression. My alternate choices, meanwhile, are both from the same film—Frances McDormand and Scarlett Johansson for The Man Who Wasn't There.

PM: Not Ghost World?

JB: No. I'm not sure what to say about them, except to say they both give alternate versions of the loneliness that infects the main character. His loneliness is reflected on them in different ways, and when I saw the film a second time, that was really rammed home for me; I learned a little

SEE PAGE 16

#### And the nominees are... BEST PICTURE A discourse til frad Millionet Gastand Buck His Alice Bleeding in this though of the Ritigs: the kelling stilp of the Ring : Monather Regarge BEST ACTOR Russell Crowes A Rounting Minus Section Decimal From South Abrilli Smithith 19 Denzel Washingdon Burning his Unionia (Kriffikaiian goras die file fie decenier BEST ACTRESS THE RESIDENCE SHOP SHOW Tude Bewell Appendix Captification Sixo Spacek Remee Astlancyan Bridget James Eddiers BEST SUPPORTING ACTOR Distant Disposabilitional fors Inthone Maryaker distribution deviations. I to Markee Black The Post of the River of the Little was to a related the The second Jon Veigns BEST SUPPORTING ACTRESS Designation of constant III . Assessment Admin Historia Minstera Costerii Cost Winds Smill Maggiora Romania Fearty: Vaying ellert

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#### A Fernie thing happened on the way to the mountains...

BY HART GOLDECK

f you dream of skling or boarding in powder-filled bowls, then you'll be pinching yourself upon your arrival at Fernie Alpine Resort, just six hours south of Edmonton and across the B.C. border. The snowfall started off slow this year, but once it got going it hasn't abated. Presently Fernie has a base in excess of 300 centimetres and counting. Usually there's a chance of rain at the lower elevations around this time of year, but that isn't the case this season -the mercury has hovered around -10°C for the past few weeks

One of the best features of Fernie is that intermediate skiers and boarders can carve through glades as well as wide-open bowls without being intimidated by black diamond signs. If you plan your run properly, the pitch is just right for making those first turns and without having to worry about confronting a cliff or an endless steep of moguls.

Fernie consists of 102 runs and a series of five bowls: Siberia, Timber,

snowfalls, which meant the ride up the Timber Bowl quad and White Pass quad was fraught with excitement. I was not disappointed: there was bootto knee-deep powder and fresh tracks in the Currie Bowl, while the glades and powder runs were sweet as sweet could be. Face shot after face shot, with the occasional full shot and upside-down shot left me with incred-



Currie, Lizard and Cedar, I didn't spend a lot of time in the Siberia Bowl during my most recent visit to Fernie, but Timber and Currie really caught my attention. They had both been closed for a day because of heavy

ible memories of powder skiing. Neither I nor the nearby boarders stopped for long, either, since everyone wanted to get back to the top as quickly as possible, knowing that more fresh tracks awaited them.

After a break, I headed to the Cedar Bowl on the far right. The new Great Bear Express Quad, which replaced the old T-bar, really sped things up. (Fernie is equipped with four quads now and the lift lines are negligible.) Blueberry and Trillium runs were in great shape and the cruising was incredible. At the end of the day, I retreated happily to my hotel.

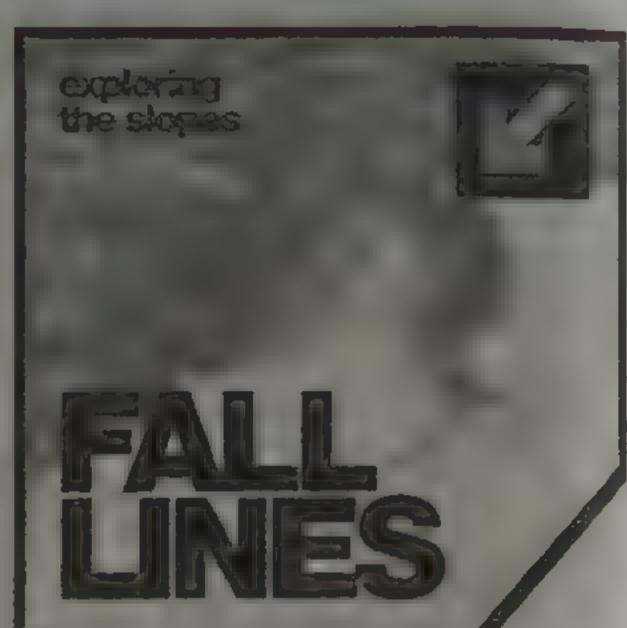
#### A wing and a player

Fernie offers all types of lodgings, including luxury condos. There's even a Kelsey's—good news for me, since I have a weakness for wings. (The one cloud on my horizon: I was frostily informed that they do not serve wings for breakfast. Oh well; you can always take home a doggy bag the night before and use the microwave.)

If you want to break up your ski holiday a bit, Fernie has numerous options to choose from. There are snowmobile and dogsled tours as well as cross-country skiing and snowshoeing outings all around the beautiful Elk Valley. If you're really adventurous and have a few extra bucks (say, \$125) you can explore the back country with a few guides who'll lead you to the best powder stashes around.

If you're thinking of visiting Fernie, you might want to consider having your trip coincide with a couple of upcoming events. On March 30, for instance, there's a Big Air competition with big prizes including a spot at the World Skiing Invitational Big Air at Whistler in April. The following day, boarders will take to the sky during a snowboarding Big Air competition with over \$2,200 in prizes up for grabs. You can register online or take a chance on an opening when you arrive on the slopes on game day.

Fernie's closing date is April 14, but that's only tentative, as the current great conditions may very well extend beyond that date. There's not much powder season left, though, so you better charge down quick and find your own stash. O



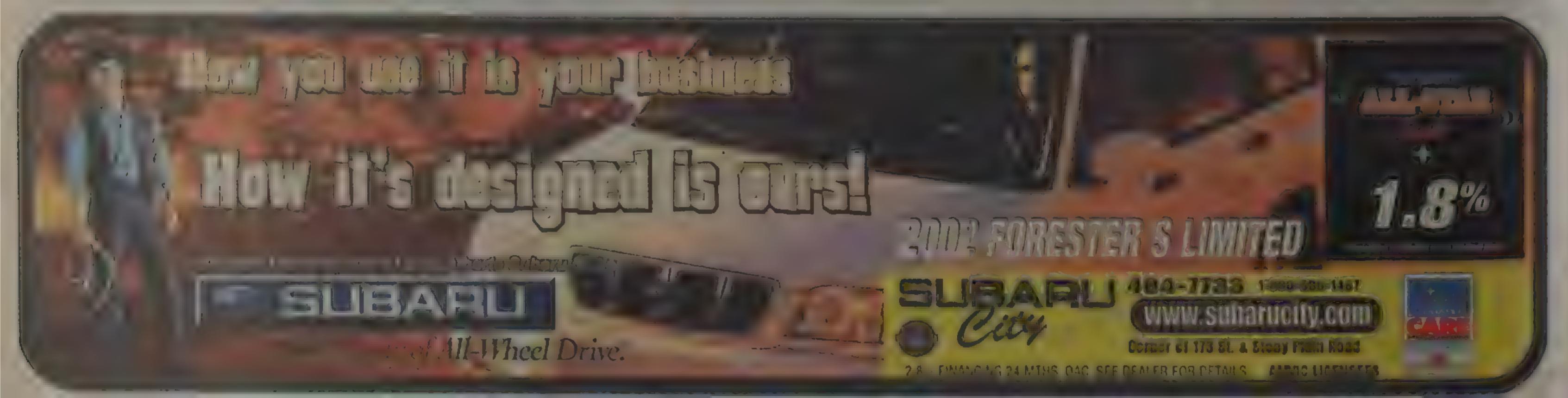
#### Protect your ogles with goggles

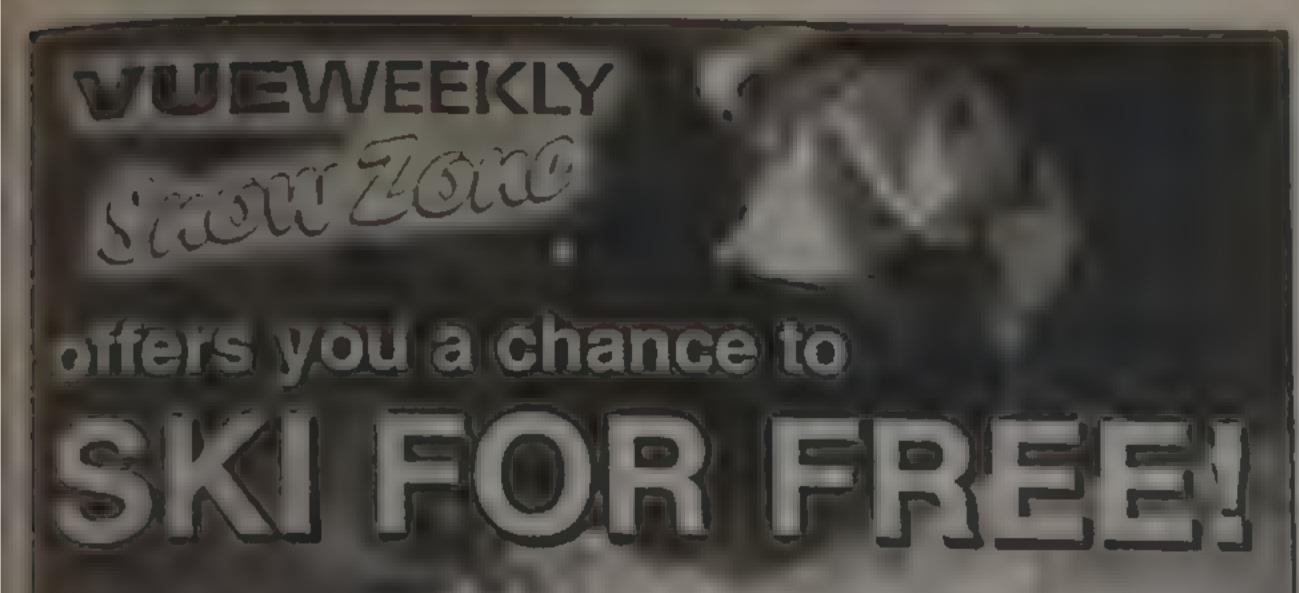
Trendy sunglasses may look cool, but goggles are much for you. Not only do they do a better job of sealing your eyes off from those dangerous UV rays, but if you like speed they're also more effective at keeping the wind out. Most good skiers and boarders seem to wear goggles while cruising down the slopes and then they'll grab the glasses for lounging on the deck. A bonus is that most of the new goggles to hit the market lately are pretty stylish themselves—spaceage shapes with a multitude of colours to choose from.

#### I torch myself

Every Wednesday and Saturday evening there's a torchlight parade and barbecue available on the slopes at Fernie. Starting at 5:30 p.m. you take the chair to midmountain where you are treated to a burger and beverage. A ski down the mountain while wearing a headlamp to light the way completes your enchanted evening The complete package runs for \$35 for adults and \$30 for kids. Contact the registration desk for infor-

SEE PAGE 12





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# The Example Condition Report

#### Local

Rabbit Hill - 60cm base, 6cm of new snow, All lifts and runs open Snow Valley - 60cm base, 10cm of new snow, All lifts open Silver Summit - 110cm base, 10cm of new snow in the last week

#### Alberta

Sunshine - 214cm base, 52cm of new snow, 11/12 lifts, 87/92 runs open Lake Louise - 219cm base, 37cm of new snow, All lifts and open Fortress - 205cm base, 20cm of new snow, All lifts and open Marmot/Jasper - 200cm base, 17cm of new snow, 6/8 lifts, 75/75 of runs open Nakiska - 178cm base, 24cm of new snow 4/5 lifts 32/32 runs open Mt. Norquay - 200cm base, 9cm of new snow, 5/5 lifts 28/28 runs open Castle Mt. - 350cm base, 127cm of new snow, 5/5 lifts 59/59 runs open

#### B.C.

Silver Star - 235cm base, 39cm new snow, 5/7 lifts and 107 runs open
Big White - 333cm base, 36cm of new snow, 112/112 runs, 13/13 lifts open
Apex - 230cm base, 40cm of new snow, 5/5 lifts, 60/60 runs open
Sun Peaks - 182cm base, 34cm of new snow, 95/95 runs, 6 lifts open
Fernie - 428cm base, 93cm of new snow, 9/10 lifts, 106/106 runs
Kimberley - 174cm base, 50cm of new snow, 7/7 lifts, 67/67 runs open
Panorama - 511cm total snowfall, 37cm of new snow, 10/10 lifts 100+ trails open
Fairmont - 21cm of new snow, All lifts and runs open
Kicking Horse - 220cm base, 21cm of new snow, 61/64 runs open
Red Mt. - 292cm base, 28cm of new snow, 83/83 runs, 5/5 lifts open
Whitewater/Nelson - 326cm base, 40cm of new snow, All lifts open
Powder Springs - 300cm base, n/a cm of new snow

#### U.S.A.

Mt Spokane - 111 inches base, 12 inches of new snow, 80% of lifts
Silver Mountain - 156 inches base, 6 inches of new snow, 100% of lifts, 53+ trails open
Lookout Pass - 125 inches base, 16 inches of new snow, All lifts and trails open
Schweitzer - 100 inches base, 3 inches of new snow, 59 trails open
49 north - 107 inches base, 11 inches of new snow, 100% of trails, 75 lifts open

All conditions accurate as of March 20, 2002

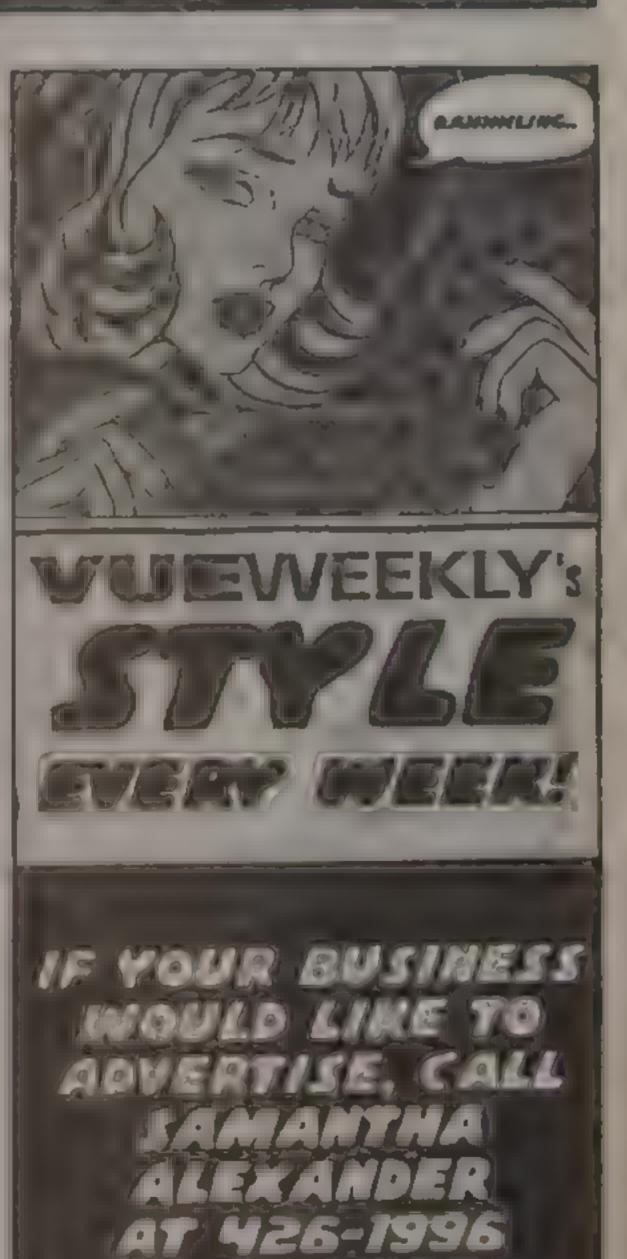
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## Heli is for heroes

Nothing gets a skier's pulse racing like a day spent heli-skiing

BY RICK OVERWATER

orget all the images normally associated with heli-boarding and heli-skiing. The key word is, well, "heli." Few things will put a buzz in your shorts like a helicopter ride to the top of a mountain. There's something about the roar of two Pratt and Whitney jet turbine engines combined with the dull whap! of those rotor blades as a Bell 212 descends to land barely more than a metre from your skull. The wind whips the snow into a

maelstrom of crystals that sting your skin and find their way beneath any clothing not sealed tightly enough. If the adrenaline isn't pumping when you clamber in or

out of a helicopter, check your pulse you're probably dead.

Finally, in total contrast to the ride up, the helicopter pulls away leaving you and your group in near silence. Only the wind is audible as you survey 360 degrees of pristine vistas, the bulk of Canada lying well beneath your feet. It's enough to make you feel like a god.

Except you're not a god. You are a mere speck that the forces of nature can rub out in second if you're not on the ball. That's something Rod Gibbons, chief guide of R.K. Heli-Skiing at Panorama Village in British Columbia's Purcell Mountains, drives home during our morning orientation—though perhaps not as heavy-handedly.

It starts on a bluebird day, so bright the virgin snow we'll soon be ripping is a blinding mirror and Gibbons, mincing few of his words, walks

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to your average TV remote, the newer models are virtually idiot-proof, but there are still a few important details. If your transceiver is set on "receive" instead of "transmit" while you're buried beneath a blanket of avalanche debris, you'll know (assuming you're still conscious) if your would-be rescuers are close. They, on the other hand, won't have a bloody clue where you are. Luckily, setting them is simple—and Gibbons doesn't seem worried as he casually mentions we could just as easily have to dig his butt out.

#### You dig?

Given the level of experience Gibbons and his fellow guides have, that's very unlikely. The same goes for the chance of actually being swept up in an avabest. The paying tourists (the foll Gibbons and his crew refer to as "res enue skiers," all dropping \$599 and ... for the day) seem cheerfully obliviou.

#### Can you tell your crevasse from a hole in the ground?

Also protecting us is one steadfast rule don't screw around. Getting ahead your guide is strictly verboten, as is ski. ing off course. The temptation to vter away and hit rollers that promise bis air and pillowy-soft landings is ove whelming-but everyone knows that a crevasse, and possibly our icy tomb could be lurking over the next rise, V. stick to the program and, in the end get what we came for: uncorrupt. virgin snow.

The snowboarders make the occa.

sional slashing turn to kick up the big roostertail they normally see only in magazines But since we regularly stop to assen. ble and double check that every-

one's okay, we just as often straightline it all the way, enjoying the surfy sensation of buoyant powder at speeds

we can never hit in-bounds.

Then, suddenly, it's over. Our three descents (the \$599 package) are done and we're climbing back into the van for a ride back to the Heli-Plex. The day doesn't have to end there, either. In our case, we return to the Heli-Plex's excellent restaurant. Always wary about beef when l exit Alberta, I enjoy a damn fine steak. Rudy, my accompanying photographer, wolfs down an apparently agreeable order of lamb chops. At first questioning seafood this far from the coast, Dan Hudson, one of the area's most mountain-savvy photog/writers, has a very satisfactory salmon dish and everyone drinks their body weight in alcohol.

R.K. Heli-Skiing is a quick drive from Invermere, British Columbia



lanche. Sure, the waiver you sign

before your complimentary breakfast,

mandatory weigh-in, ban on all back-

packs to minimize helicopter weight

and mini-avalanche seminar all make

you aware of the potential dangers

you're about to face—at least briefly.

But these guys take great precautions.

in my own group," says Gibbons. He

credits that to the careful practice of

"avoidance," surveying the mountains

beforehand and picking safe routes.

On this day, our descents on the Farn-

ham Glacier (and, later, Glacier Dome

Mountain) are a bit tamer than what I

and the ski/snowboard media types

joining us might normally hit. But

we're still having a blast. And since the

steeper terrain around us is littered

with avalanche debris and bomb

"I've never had to dig for anyone

craters (that's the pilot's favourite us through avalanche rescue procepart-buzzing the mountains and dures, making damned sure we know dropping bombs to trigger avalanches how our transceivers work. Compared ahead of time), we know it's for the Call (250) 342-3889 for details. © Save over 30F iels Stay & Livo adults and two children (12 & under) can stay Sunshine Village for as little as \$1.73/no **BANFF CARIBOU LODGE** BANEFPIARMIGANINN (1) 1 From \$86.50 per adult\* From \$183.56 per adult\* From \$86 58 per adult" • Incredible Mountain Lodge atmosphere Steps to downtown Benff retail stores and restaurants . One and two bedroom units . Located on Banff Avenue · Full kitchens and wood burning fireplace · Forturing Caramba Rostnurant, Mediterranean The Keg Steekhouse and Bar, great food and good O from the success food with a twist times make the Keg a destination of choice for aktors · Grant 30-person outdoor hot tub . The triendly and helpful staff will make your ski · Exclusive in-house Ski School . Quiet, secluded the perfect family getaway get away memorable Principality of the Barn's principal transfer breeze Skillergue in Albert Toll Free 1-866-704-3691 \*RESTRICTIONS

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BY RICK OVERWATER

#### Easy to be Hardingham

Andrew Hardingham has little time to talk about his fifth-place finish at the Van's Triple Crown Big Air competition earlier that day. "We're jumping on a shuttle in about 10 minutes to go down to Reno to gamble," he says from a cell phone in Lake Tahoe.

With the day's prize money, \$1,500 (U.S.)—not bad for fifth place—burning a hole in his pocket, no one can really blame Hardingham for feeling rich enough to blow some of his hard-earned winnings on a night out. Besides, the well-known Banff boy was already down 60 bucks from previous forays into the casinos on the far side of Lake Tahoe, which rests right on the California/Nevada border. Hard to believe the guy was rested enough to get up and bust off a series of switch backside 700s the next day, but indeed he was.

It wasn't enough to outdo winner Ryan Paris's cab 1080s, but Hardingham doesn't really care. He's comfortable gambling with more than just prize money, considering that snowboarding is how he makes his living. Case in point: his second-place finish at the March 2 Kokanee BX at Lake Louise, where he netted \$400. Those familiar with Hardingham know he's

won plenty of BX events in the past, so that shouldn't be a big deal. "I was actually pumped because I hadn't boardercrossed in two years," he says.

This Triple Crown was only his second big-money comp this year. He had barely even looked at a halfpipe a few weeks ago when he entered a Triple Crown event at Snow Summit, California. "That was my warm-up comp—I got spanked on that one," he says rather humbly. "But the Big Air went okay. I got into the super finals and made \$100." Which is enough to buy a laid-back snow-boarder type some brews and a meal, so he has good reason to be content.

Still, it's obvious the guy could be bringing down bigger cash if he practiced his BX and halfpipe skills. Is he just lazy? No way. This is Hardingham's fifth year as a rider for Option Snowboards, his third as a pro. He's using the pro photo incentives that come with such sponsorship to pay his way as he spends his time freeriding and shooting as much footage as he can for Alterna-Action Films. If you saw his parts in this year's video, Still Struggling, you know he's a busy boy—and he plans to stay that way.

In fact, he's done with competing for prize money for a while. It's time to get back in front of the lens. "I'm heading back to Banff," he says. "I'm going to shoot like crazy and try and get some work done." O

#### Fall Lines

Continued from page 12

mation and availability

#### Cross purposes

The Extreme Sports Skiercross—an event inspired by the boardercross that takes place on a run similar to a motocross track—is returning to Sunshine Village this weekend. Four

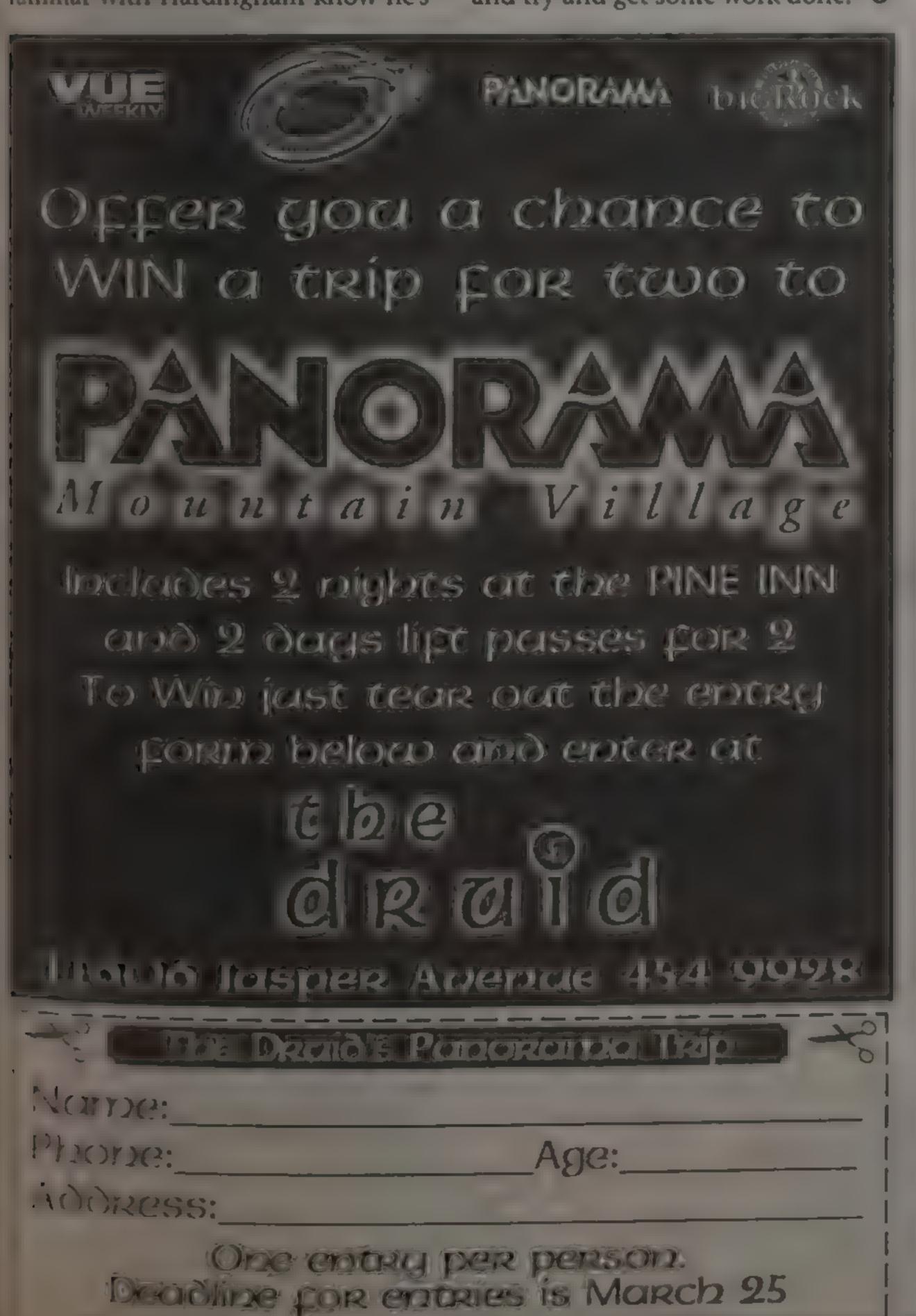
skiers at a time will navigate a course laden with jumps, rollers and banked turns, with the winners of the heats advancing to the next stage. Even if you don't participate, it's a great spectator sport—just park yourself beside a jump and watch the action. Sooner or later, every-body crashes

#### That thing with the cup!

Marmot Basin has some exciting

upcoming events. From March 23 to 24, for instance, they're hosting the Easy Rider Snowboard Cup. This is the granddaddy of all the snowboard competitions and gives local riders an opportunity to showcase their stuff while vying for some cool prizes. On April 6, meanwhile, the Marmot shop is hosting a terrain park competition. The course looks fast with some pretty extreme jumps, so the action should be pretty cool. O





#### Alternative Oscars

Communed from page 11

more about him through each of these two characters. Johansson probably has a hard time because she has to inhabit what for many people is their least favourite moment in the filmher going down on Thornton in the car. I don't think most people bought that. But I did buy it, given the circumstances. The role made a certain sense to me, and I have to applaud her for it.

PM: For me, it's a tough call between the two Gosford Park actresses. But even though Helen Mirren is, of course, a fantastic actress and basically the linchpin of the movie, I find in these supporting categories I'll often go with the actor who simply gave me the most pleasure. And here that's Maggie Smith. It got to the point where Altman just had to point the camera at her and I'd start to smile—even though she's playing the most appalling, horrible woman in the world. This serene feeling she has that she's above everyone else, that she deserves better treatment as a matter of right even though she's done absolutely nothing to earn it, the utter obliviousness with which she demeans everybody socially inferior to her—I found it absolutely hilarious.

JB: She's pretty great. I don't know what it is about actors in Altman films—almost always, everyone in the cast does a terrific job, but there's so many of them that I can never think of one to single out in particular.

the end, I picked one actress for the aggregate of three different roles, which the Oscars don't allow but the critics' awards do-and that's Gwyneth Paltrow in The Royal Tenenbaums, The Anniversary Party and Shallow Hal. I know a lot of people have problems with Paltrow because she's so thin and so pretty and she seems like such a privileged, pampered little Hollywood princess. But I think if you look at those three roles, she's really pretty tremendous—one of the subtlest comediennes around. She inhabits each of these roles so totally and so unglamourously—the way she immerses herself in Margot Tenenbaum's depression, the way she holds her body in Shallow Hal, as if she's warding off the blows of the world, the way she smiles and manipulates everyone at that party in The Anniversary Party... She's hugely underrated.

JB: I'd agree. In fact, I'd say she's one of the only A-list Hollywood actresses I can think of who actually picks consistently interesting roles. Whether they're independent films or big-budget films, they're almost always worth seeing, which is something I don't think you can say of most Hollywood actors.

PM: Yeah. Shallow Hal is a movie that has a whole lot of problems, but in some ways that's the real test of an actor—whether they can find something respectable and worthwhile within a movie that on the surface doesn't have a lot of respectability going for it. Maybe that's the duty of a critic as well.

JB: It certainly ought to be the



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Men, get over your shoulder bag phobia; fanny packs are a fashion blight

BY JULIANN WILDING

still see men wearing fanny packs. While I realize that it's a handy distraction to keep in your lap at the bingo hall and that they now come in leather, acid-wash denim and even purple nylon, I still don't quite comprehend how any man could blindly strap this weird little wad of fabric under his gut where it is left to bounce against his crotch and not consider other fashion options. And I really can't comprehend how the same men could stroke their fanny packs every time they reach for their wallets and still have the gall to scoff that shoulder bags are "gay."

There are plenty of fashionable men out there who have made the move in the last few years from jamming all their crap into their pockets to investing in a perfectly masculine shoulder bag-or, as my friend Andrew calls it, a "murse." (You know—short for "man-purse.") Such men should pay no heed to my rant, unless it's to realize that they are still a rare breed. It's strange, but the vast majority of men still can't get past their hang-up that bags with one strap are for women only—except for fanny packs!

Fanny packs have become an anomaly among "fashion" accessories-technically, they're more akin to a purse than a backpack or a briefcase and could therefore be thought of as feminine, but they are nevertheless predominantly worn by ballscratching, mullet-bearing, tattoo-covered, wife-beater-wearing men. I see fanny packs as the antiaccessory: they destroy whatever outfit they're paired with; they're nearly always worn by the kind of men who never put an ounce of thought into any other area of their appearance... oh, and they look bloody ridiculous. They're a choice, but they're the wrong choice—except, that is, in the rare event that a fanny pack is actually practical (for instance, during a hike where a shoulder bag would be annoying or cumbersome and all you need somewhere to stash a few essentials). If I accomplish only one thing in my entire career as a fashion columnist, I would have happy memories if it was gently prodding fanny pack wearers in a new direction.

The range of accessories available to men doesn't have to be as limited as.



people generally assume, and a man wearing a shoulder bag is not a new or strange phenomenon, regardless of how unwilling some guys may be to test the look out. If nothing else, a shoulder bag is just as practical for a man to carry as it is for a woman, even when you're not trying to masquerade it as a briefcase. Your bag can contain no end of handy junk from your wallet, shades or cell phone to throwing

## fashion

stars, walkie-talkies and handcuffs-all of it ready in an instant, anytime, anywhere, helping you look way smoother than some doofus with his hand down his fanny pack.

If you go whole-hog and invest in a few different bags, you can match them with what you're wearing that day, thereby adding to your lustrous reputation as a well-dressed man. Seriously, it could help you out; I don't care how cool you look in your Dolce and Gabbana pants if they're topped off with a saggy little fanny pack dabbling against your thighs. There are a

look distinctly "male," too, if that's what's holding you back. Try a vintage bowling bag, or an oversize couner pack, or a beautiful, sturdy leather pack from Mexico. You could get a few in various sizes as well and change them up for those days when you need to carry your whole life with you as opposed to times when all you need is, say, a condom and a pen.

#### Baby got pack

It's important that fashion evolves along with everything else in our modern world. And while many styles are cyclical, there are certain items that need to be phased out entirely. Myself, I can't remember a time when fanny packs were considered cool; but then again, I don't remember when they looked go either. Despite the best efforts of fash ion educators and fashion tyrants imagine there will always be some sweaty dude wearing a fanny pack, a nylon veil behind which he can conceal his ball-scratching or perhaps just keep his loins warm—but hey, at least they'll always give me some-" fit not to some while. O

# So what else is NeWest?

Edmonton publisher celebrates 25 years of prairie tales

BY CHRISTOPHER WIEBE

cultural scene of the 1970s, one cultural scene of the 1970s, one dis struck by the sheer volume of energy on all artistic fronts and the palpable excitement of building institutions from the ground up: "tomorrow country" was undeniably "now" and "happening." Literary magazines and presses were being launched, music societies, film and visual arts co-ops coming together, theatre companies struck. Collaborative projects and artistic cross-fertilization stitched diverse groups together into a wide network.

One of the arts institutions founded during this exuberant period was NeWest Press, which celebrates its 25th anniversary with an event at the U of A Telus Centre on Friday evening (March 22). The 206 books in NeWest's publishing record cover a wide variety of genres: fiction, poetry, drama, literary criticism, environmental writing, social and political history, even art and architecture. "We have always thought of ourselves as an eclectic publisher," says current president Douglas Barbour, setting NeWest apart from other presses founded around the same time, including Regina's Coteau Books and Winnipeg's Turnstone Press, which have been more exclusively literary in focus NeWest's publishing program has generated a solid backlist (astonishingly, half its books remain in print), and enabled the press to weather the continual upheavals in the Canadian publishing industry.

There is something wonderfully reckless about the origins of NeWest when viewed from our present age of business plans and professional publishing degrees. It came into being at a party held at the home of Diane Bessai in the fall of 1976 and attended by members of the literary, academic and theatre communities. Spirited conversation led George Melnyk (who ran the magazine NeWest Review) to wonder aloud about the establishment of

#### books

a small press. By the end of the evening, Melnyk had agreed to run the press, Barbour had written him a cheque for \$500 to get things going and Rudy Wiebe had agreed to gather and edit the material for the first book. [Full disclosure: Rudy Wiebe is Christopher Wiebe's father.—Ed.]

That book, titled Getting Here, is a striking collection stories by seven women (all of them enrolled in Wiebe's creative writing class at the U of A), including now well-known writers like Caterina Edwards, Candas Jane Dorsey, Myrna Kostash and

Aritha van Herk. Printed at Allan Shute's Tree Frog Press in time for International Women's Day, it was launched at a now-legendary party at Kostash's house on March 20, 1977 "At the time, book launches weren't a big thing," Wiebe recalls. "A book was published and kind of disappeared. George Melnyk thought we needed a celebratory occasion with all of the participants there."

#### Here and now

In retrospect, the three books published in that first year set much of the tone for NeWest's publishing history. Getting Here featured the writing of emerging western Canadian talent, which continues with the Nunatak Fiction Series. Of the Spirit: Writings by Douglas Cardinal foreshadowed NeWest's ongoing commitment to native writing and social/political history, while Wiebe's play Far As the Eye Can See initiated the now-extensive Prairie Play Series.

From 1977 to 1982, Melnyk ran the press with an editorial advisory board which included such literary figures as Robert Kroetsch, Wiebe, Barbour and van Herk. "In essence it was a co-operative," explains Bessai, a 25-year board member, with everybody contributing editorial work and money at different times. Melnyk attributes the press's early success to the cultural nationalism that buoyed much of the 1970s, new low-cost printing technologies and a

The NeWest talent pool, cica 1982.

TOP: Morton Ross, Rudy Wiebe; Robert Kroetsch, Andrea Spalding, Aritha van Hark, Donalek Kerr, Hanry Kreiser, Paul Hruna/son, Shirrey Neuman, Laimy Frait BOTTOM: Joe Falard, Douglas Barbour, Myrna Kostash, Smaro Kamboureli, Jack Lewis, Diane Bessal, Jorge Frascara

provincial government that understood the importance of the arts.

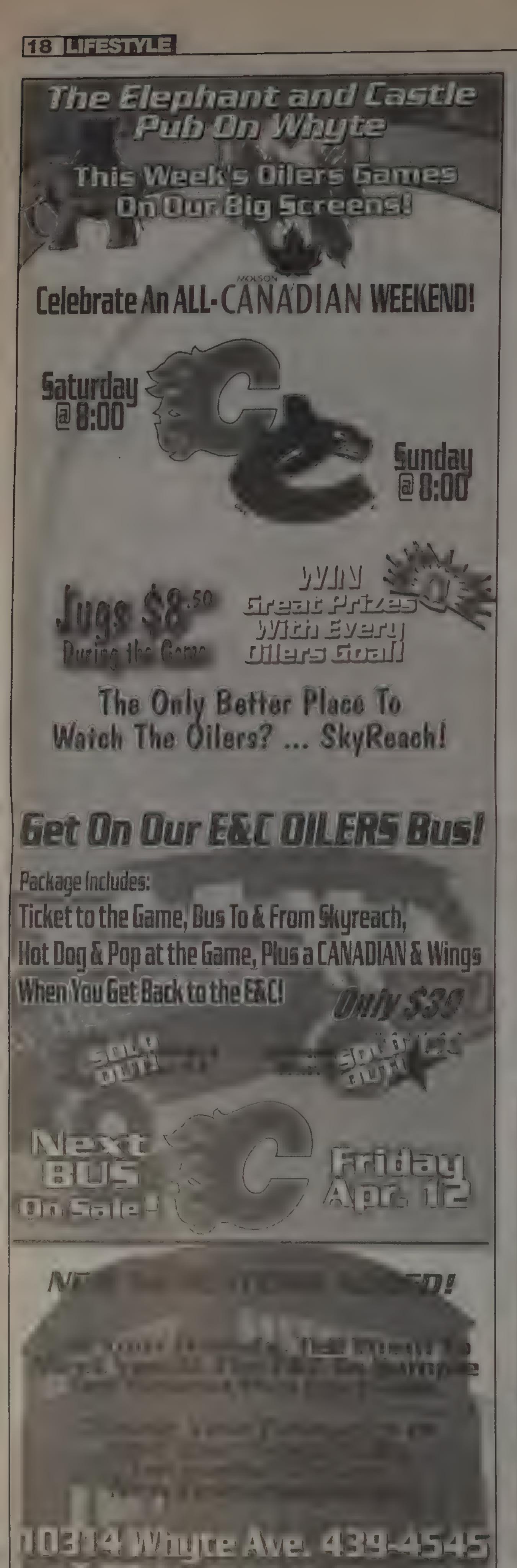
The genesis of NeWest, many point out, is inseparable from the broader cultural scene in Edmonton. Literarily, the ground had been prepared by White Pelican (1971-1976), a quarterly of criticism and avant-garde writing edited by Sheila Watson and others at the U of A, and Branching Out (1973-1980), a co-operatively run magazine of women's writing. Returning to Edmonton in 1975 after a decade in Toronto to research her book All of Baba's Children, Kostash found that "the tectonic plates of Edmonton cultural life, its zeitgeist, had shifted dramatically in those 10 years. I realized it was now possible to stay in Edmonton and be a part of a dynamic arts scene."

#### But who came up with the capital W?

George Melnyk, who arrived in Edmonton in 1972, was a catalyst and driving force in that arts scene. He first used the name NeWest in 1974 when he published a collection of Tom Wayman poems. He then started the NeWest Review in 1975, a cultural review focussed on the prairies, in response to the Edmonton Journal's short-lived threat to cut its book review section. A community of writers gathered around the Review that became the core for the

SEE NEXT PAGE







#### DAVID DICENZO

This week, Vue press box fixtures John and Dave "break down" the deals that were completed on NHL trade deadline day. How did the Oil do? Did Kevin Lowe get enough for the outgoing players? Will Edmontonians be painting their faces come mid-April? We'll tell you in a couple weeks when the post-season picture will be mighty clear. One thing's for certain: we now have two tiny guys named Mike. Luckily, both are damn good.

John: Wowl Sean Brown for Bobby Allen. How could we not make the playoffs now? With Bobby Allen on board, another Stanley Cup is sure to follow!

Dave: Oh no. Another scathing start to the column this week.

John: I feel bad for Brownie. He worked hard to get in shape over the summer and has had his best season. Yet after making fewer mistakes in his own end than Jason Smith or Eric Brewer, he's rewarded with a trade? For someone who isn't even playing in the NHL?

Dave: I honestly don't know much about Allen, but word today was that the kid might be pretty good someday. I agree with your assessment of Brownie. He screwed up a few times, but his guts will be hard to replace, unless big Sven Butenschon

#### NeWest Press

Continued from previous page

board of NeWest Press. "Many of us had just come out of the New Left movement, feminism, environmentalism," says Kostash, later a NeWest board member, "and we saw the radicalism in building institutions in the place where you lived. You could make the revolution where you were, with what you had."

NeWest's spring 2002 publishing

turned into an animal down in Hamilton. Brown wanted more time and he just wasn't gonna get it here.

John: Well, at least Brown's guaranteed to make the playoffs. Good luck in Boston, Sean.

Dave: Okay, enough about the footnote of a deal. What did you think of the big move?

John: The trade that sent Poti and Murray to the Rangers for Mike York is one that will probably benefit the Oil. They sure could have used York's 18 goals and 39 assists earlier in the year.

Dave: No kidding.

John: I hope there's enough time left in the year for York to make an impact here in Edmonton. For Poti, a fresh start without the fans booing him is probably just what he needs. He's a good kid and I wish him the best in New York.

Dave: Definitely. I'll always believe that he got a bad rap here. He can thank one large fella down at the Sun for getting the ball rolling last year. The disappointing part is that the supposedly knowledgeable fans took the hook and turned on him, making a trade inevitable. As for York, the kid can fly and he has skill to burn. I also worry it's too late for him to help right the ship. And between him, Comrie and Marchant, we must look like a pee-wee team compared to some NHL squads. Sad to see Rem Murray

list demonstrates the continuities and new directions of the press: a mystery, two poetry collections, a book of literary criticism, a book on the environment and a new edition of Sharon Pollock's play Blood Relations—a strong seller for the past two decades. When I met with general manager Ruth Linka, she was getting ready to attend the London Book Fair—a first for the press—in hopes of finding a British distributor.

The book industry has changed drastically from the days when Melgo, too. He was a good veteran pres. ence, but pro hockey is all about results and his seven goals weren't gonna cut it. Trades aside, what about the week that was in Oil-land?

John: There was last week's overtime loss to Detroit and two very solid wins against Ottawa and Washington.

Dave: Thanks for the recap. I said "thoughts."

John: When the Oil came back with two goals to tie Detroit 2-2, I was in shock. When they fell behind by a goal and then Comrie tied the game with 16 seconds left, well, I almost shit my pants!

Dave: Same old, same old.

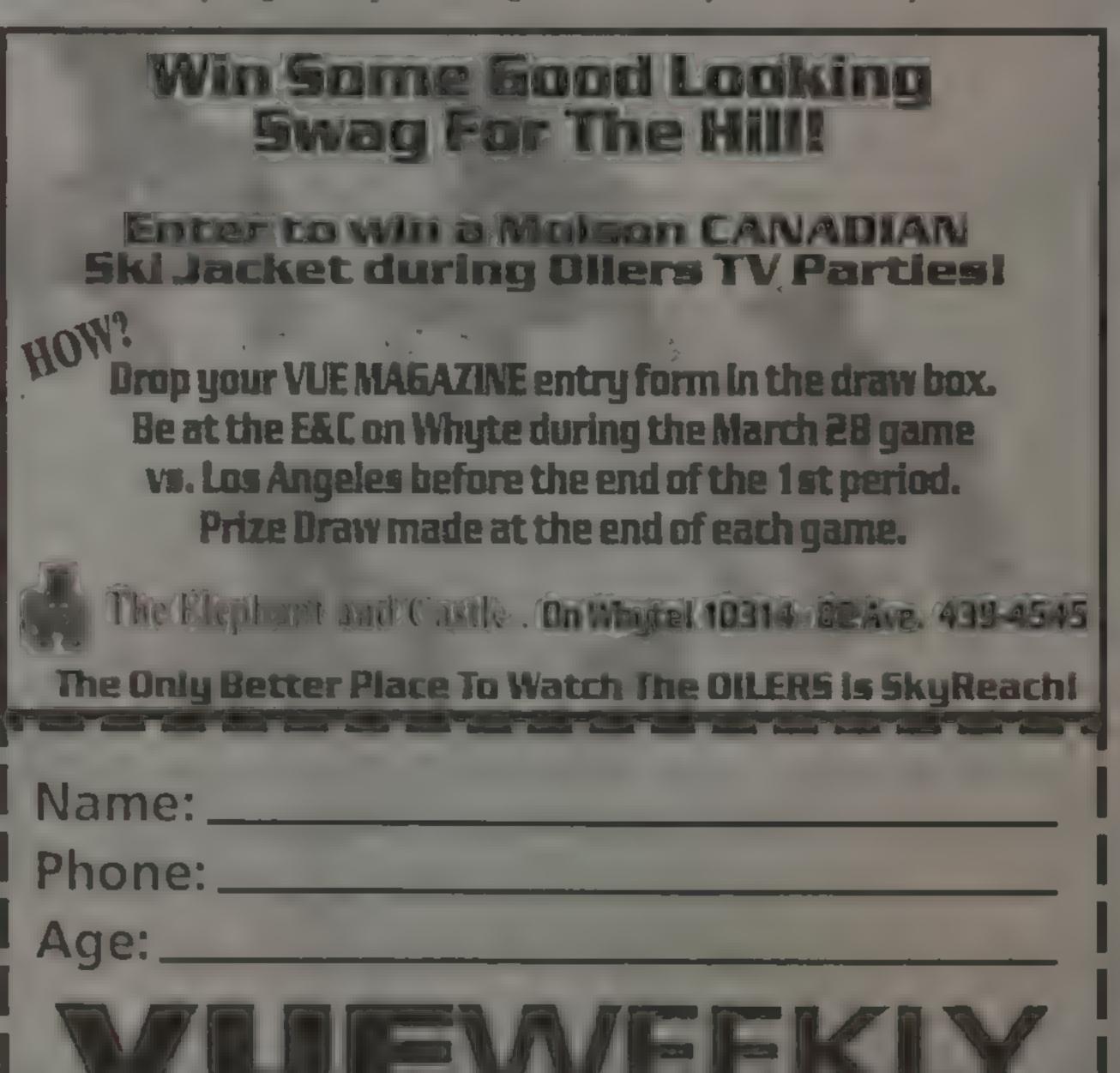
John: The following two wins have left Oiler fans with the slight hope that we may see another postseason party. Not only did they play well defensively, but they also managed to score four goals in each of those wins.

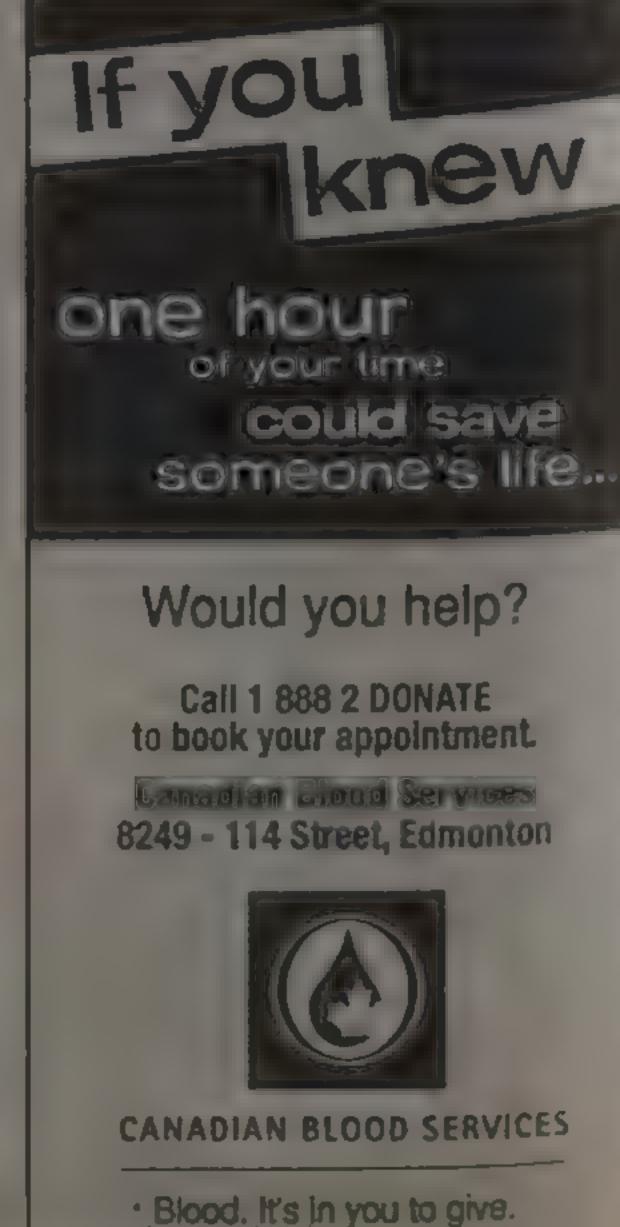
Dave: True. And one of the more positive things about the Ottawa and Washington wins was the performance of Tommy Salo. He looked like his old self, making some big, timely stops. He'd been hung out to dry on many occasions the past few months but he still wasn't making that gamechanging save like previous seasons. Tommy was slick and that bodes well for the boys, though it'll be dicey getting into the big dance. Getting York to add some "O" might help.

John: I was beginning to wonder if any kind of deal was going to be made before the trade deadline.

Dave: Well, stop wondering They're done and these are the new and hopefully improved Oilers. Let the stretch drive begin. O

nyk distributed NeWest's books himself, selling them out of the back of "Heffelump," his VW van, on trips across the prairies. There was an ecology between the numerous independent booksellers and the small presses that has been massively eroded in recent years. Melnyk, however, still sees an important place for small presses. "They are essential for local and regional culture," he says. "National publishers think nationally, while the majority of writers think locally." O





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# I don't know much about teachers, but I know they're on strike

Labour dispute provides an unwelcome education for teachers, students

BY SHAUNA KOZAK

o matter what side of the fence you sit on regarding the Alberta teachers' strike, nothing alters one central fact: teachers want more and the government won't give it to them. And as the recent debate over Alberta's educational landscape rages on, students throughout the city are left to swim in a sea of discontent.

For the better part of 2002, Edmonton Public School teachers, along with 41 other school districts in the province, have been at odds with the Alberta government over salaries, class sizes and teaching conditions. Between February 4 and February 21, teachers in 22 jurisdictions walked off the job. Ordered back to work on February 22, teachers are now dealing with the newly formed Bill 12, the Education Settlement Act, which sets strict arbitration guidelines.

In the wake of the debate, Alberta Teachers' Association president Larry Booi has instructed teachers to "concentrate their efforts on teaching and learning, and focus entirely on the learning needs of children. We may have legislation and imposed contracts but we don't have slavery. There are a great many things teachers can say no to legally—and believe me, we know they will."

What teachers have been saying no to are extra-curricular duties such as coaching sports teams, help-



ing plan high-school graduations and supervising after-school events. Needless to say, this has created a vold students are left to deal with. "We are kind of caught in the middle right now," explains Melissa Pilger, a Grade 12 student at W.P. Wagner High School. "There is so much extra homework because the teachers are trying to make sure we are caught up from the strike."

#### Grad to be unhappy?

While Pilger says she and her peers support the teachers, they worry

things like graduation ceremonies will be left behind. "We are still not sure about our graduation planning," she says. "Everyone is a little worried. We've worked hard for so many years and have been excited about graduating for so long that we're scared it won't happen. Graduation is the most exciting part of Grade 12."

Like Pilger, Grade 11 student Erin Penner has seen the effects of the recent debate in her classroom at McNally Composite High School. "The workload is much harder right now," she says, "which is frustrating because we feel caught in the middle of this whole thing. I had to drop Biology 30 and will be taking it this summer instead because it was just getting too rushed."

According to Denis Theobald, an executive staff officer with the ATA, "The decisions we have made have been made very reluctantly. The interesting thing is that in a normal labour dispute, the first thing you do is work to rule and then, if this gets you nowhere, you move to strike action. Teachers in Alberta have gone about this from the opposite direction and that is because we understand work to rule is very difficult to maintain. It is hard to say no to



students and parents. Many of the teachers have been saying it's easier to lose a month's salary than it is to let go of some of their extracurricular duties."

#### If I had a hammer

Pointing to these extra duties, Theobald says, "Teachers have allowed themselves to take on more and more of a role over the years and have devoted more and

more of their own time to coaching sports teams and planning graduations. Unfortunately, they have received very little recognition for this. Right now, teachers in Alberta are emotionally drained. What has happened is we are left with only one means of dealing with the situation. As the saying goes, when the only tool you have left is a hammer, everything starts looking like a nail."

SEE PAGE 22

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ADVERTORIAL

# the Academy of Learning

s the working world continues to change, job seekers Lare required to update their skills and often look for new and exciting career paths to explore. But for many, finding time to do this in an already jammed schedule is often easier said than done. Not so at the Academy of Learning Computer and Business Career College.

With locations in Edmonton Centre and West Edmonton Mall, this educational institution prides itself on offering you the Academy Advantage. If that hour on Tuesday between 7:30 and 8:30 p.m. is all you can spare, the Academy of Learning is the place to go. It gives you the opportunity to improve your skills or obtain a diploma at your own pace and on your own terms.

According to Audrey Brattberg, school administrator, "Thanks to the Integrated Learning System, students move through their course material, listen to parallel audio instruction and gain handson experience as it fits into your own daily routine."

As an added bonus, the staff at the Academy of Learning is continually exploring the needs of students and working to provide the

courses most desired. New to the slate of programs offered is the Medical Office Assistant/Unit

Clerk diploma program. "We pay close attention to what people want and try to create programs that meet the needs out there. The new Medical Office Assistant program is one example of this because it reflects what the public has been asking us for," Brattberg explains. "It combines computer and business skills with medical terminology, transcription, anatomy, physiology with administrative and clinical procedures."

Looking ahead, Brattberg says courses in computer graphics and web design will soon be offered. "Our convenient locations, long, flexible hours, wide selection of courses and a real commitment to our students are all things that set us apart. The Academy of Learning truly does offer the Academy Advantage. This is something we take great pride in."

For more information on the Medical Office Assistant program or any other course offered at the Academy of Learning, call the Edmonton Centre location at 424-1144 or the West Edmonton Mall

location at 496-9628.

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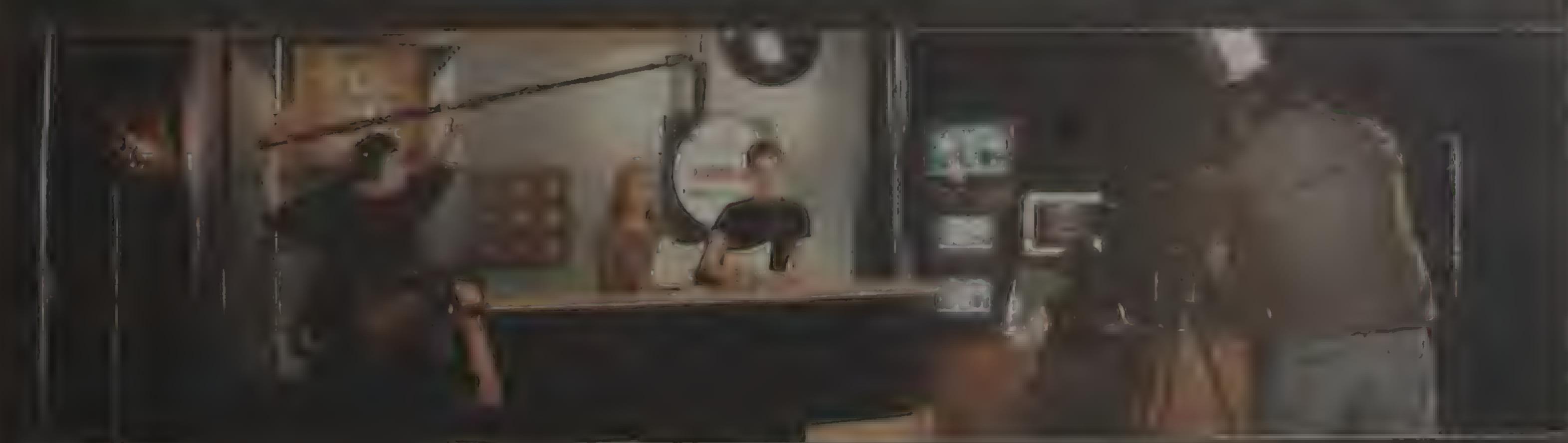
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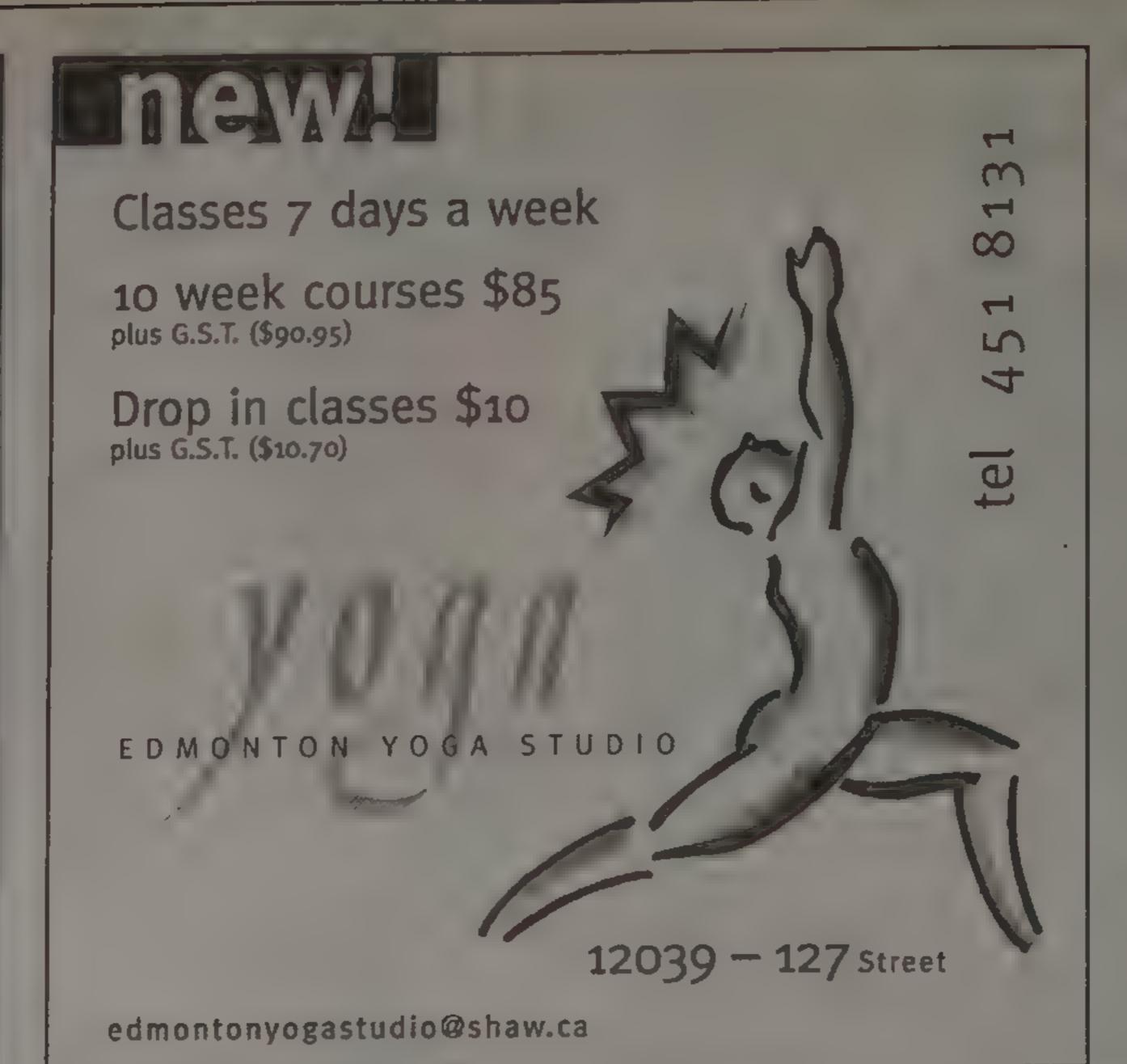
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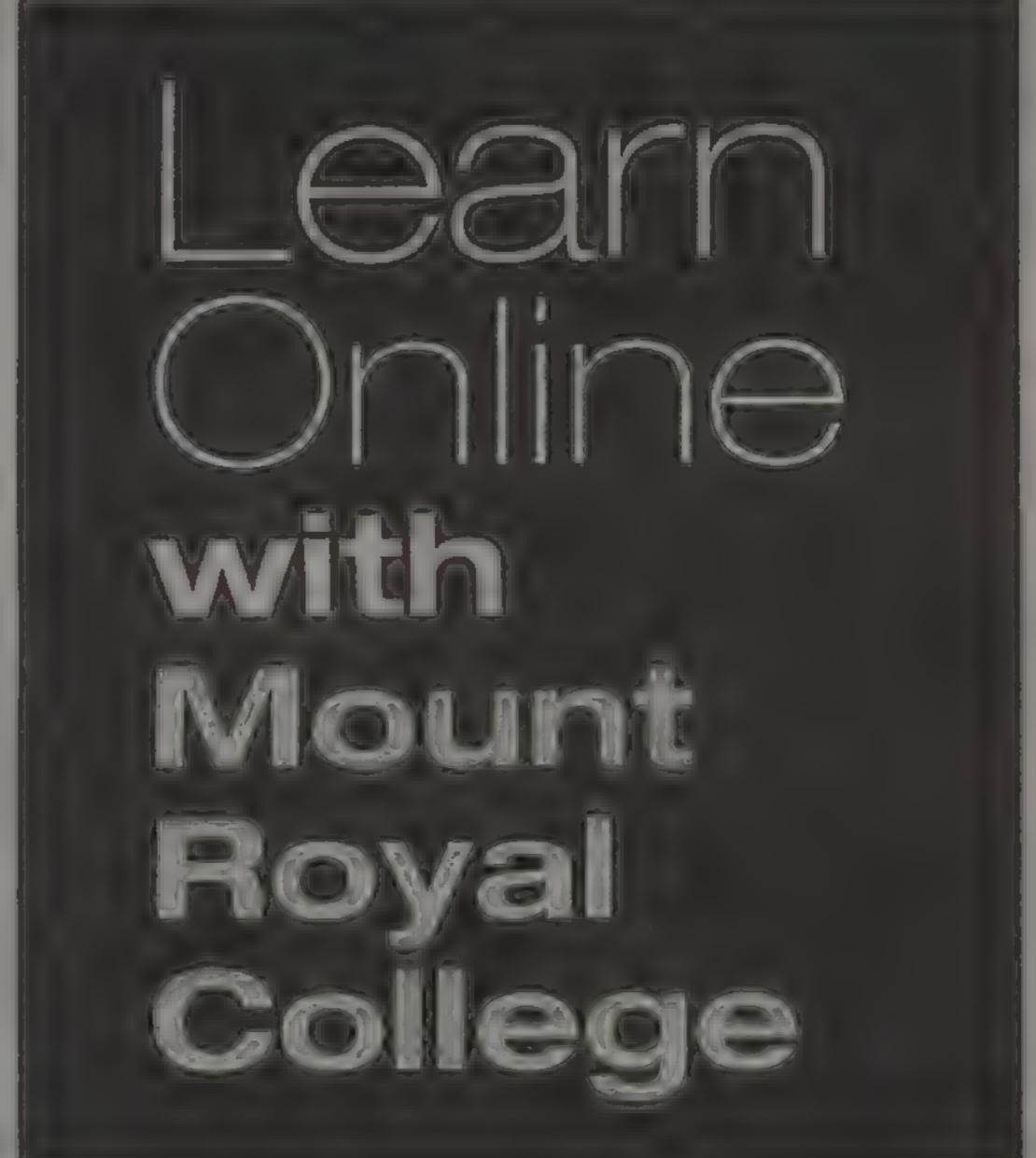
#### Teachers' strike

Continued from page 20

Theobald says teachers are "asking parents to step back into their children's lives in a way that they haven't had to before because the teachers have been there."

Erin Penner's mother Brenda says parents now find themselves in a difficult position as well. "We want to support our teachers and encourage them to seek what is best for our kids," she says, "but it's hard. When you have a child participating in a skilled extra-curricular activity like football at a senior level, it is very difficult to find a parent to fill the void left when a teacher walks away. Everyone has been caught in a very unfortunate situation."

"The most tragic part of all of this," Theobald suggests, "is that we are now in the process of destroying an educational culture that has served Albertans well for many years. It's really sad to see that go." O



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#### ADVERTORIAL

# Concordia creates security—in more ways than one

were generated over the Internet. In 2004, this number is expected to jump to \$3.5 trillion. Needless to say, the growth potential for careers in information security is limitless. But where do you go to learn the skills needed to make sense of ecommerce, encryption, firewalls and disaster recovery?

As one of only two institutions in Canada offering an after-degree diploma in Information Systems Security, Concordia University College of Alberta has been helping students build careers in systems security since September of 2000. The program was developed by the Faculty of Professional Education and reflects industry demand for highly skilled and trained individuals.

According to program coordinator Ron Ruhl, the afterdegree program focusses on providing students with a nationally and internationally recognized education. Graduates enter the workforce having benefited from a program that was developed in consultation with indus-

. . . . .

try professionals. Jobs are plentiful and employers are continually looking for highly skilled and specialized employees.

"The Information Systems
Security program reflects the
demands being made by society's
ever-increasing reliance on the
Internet," says Ruhl. "With so
much information flying through
cyberspace, there is great demand
for people who are trained and
skilled at protecting it."

Ruhl points out that while other institutions may offer individual classes in systems security, Concordia is the only educational facility in Alberta that offers a complete diploma program in this area.

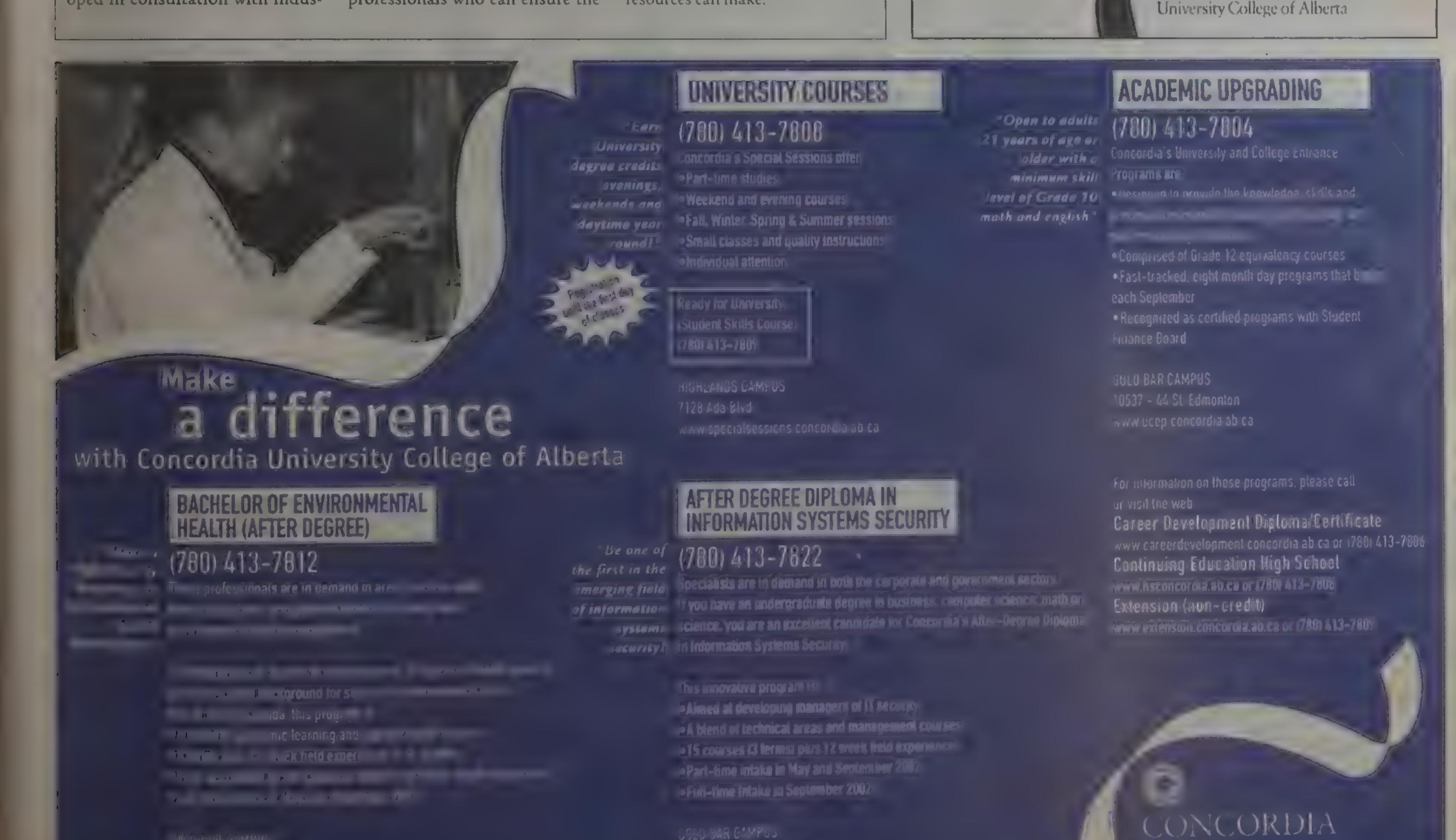
Classroom study is combined with a 12-week field placement to give students the opportunity to plan, design, implement and manage complete network security solutions. "With our growing use of e-commerce and our increasing reliance on using secure and encrypted information," Ruhl says, "we know that professionals who can ensure the

security of our financial and personal information will be even more in demand."

Like the after-degree diploma in Information Systems Security, Concordia also offers a host of programs aimed at helping students develop skills that are highly specialized and in demand. The Bachelor of Environmental Health teaches students to study and address the environmental impacts of human behaviour on human health while the Career Development Certificate or Diploma prepares students for careers in counselling, program management, information development, workshop facilitation, research and human resource consulting.

With an emphasis on lifelong learning, Concordia's Faculty of Professional Education offers dynamic, responsive, flexible and innovative programs that meet the diverse needs of adults in the community. Students can feel the difference small classes, excellent professors and state-of-the-art resources can make.

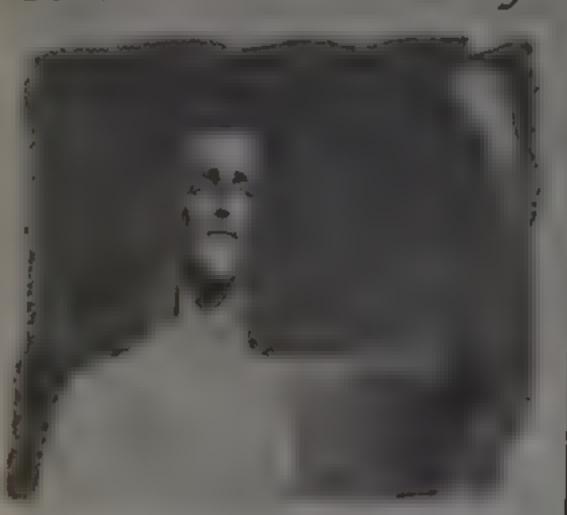
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## The function of lunchin'

When it comes to school, is lunch the most important meal of the day?

BY SHAUNA KOZAK

ne of every five children in Edmonton lives in poverty. For many of these children, heading out the front door to school every morning on an empty stomach is a fact of life. As program manager for Edmonton's School Lunch Program, Jasmin Hoeven has seen the effect going to school hungry can have on a child's ability to learn.

"Children require a great deal of energy to learn and concentrate at school," explains the registered dietitian. "They can't do this if they are hungry. Instead of being able to focus on what they are being taught, these children become sleepy, restless and irritable. A child can not sit at his or her desk and learn what they need to learn if they are not properly fed."

Through Edmonton's School Lunch Program, Hoeven and the Edmonton City Centre Church Corporation work to alleviate short-term hunger by providing children in 14

inner-city schools with one-third of their daily nutritional require-

ments. The program began eight years ago with two schools. Today, 2,300 children are given a nutritious lunch each school day.

"This program has become extremely important because it ensures that the children have the energy to learn," explains Ellory Santarossa, assistant principal at St. Michael School, adding that her school has become a different place since the lunch program was introduced six years ago. "The children are able to come back into the classroom after lunch and concentrate on their work. They are more settled and more receptive to new ideas. The hunger is gone and the children are ready to concentrate on the things they should be concentrating on."

While she is reluctant to draw a direct link between the lunch pro-

gram and her school's academic performance, Santarossa suggests

poor children who attend school hungry often perform below non-hungry peers on standardized tests. Since joining the lunch program, St. Michael has seen improvement in test results. "Although it is very hard to isolate the exact reason why our students are performing better on these tests," Santarossa says, "I strongly believe it has a great deal to do with the lunch program. It certainly is one key factor."

#### Tufts turf

education

According to researchers at the Center on Hunger and Poverty at Tufts University, "Even moderate under-nutrition can have lasting effects on the cognitive development of children. Inadequate nutrition is a major cause of impaired cognitive development, and is associated with increased educational failure among impoverished children. Supplemental feeding programs can help to offset threats posed to the child's capacity to learn and perform in school which result from inadequate

nutrient intake. Once under-nutrition occurs, its long-term effects may be reduced or eliminated by a combination of adequate food intake and environmental (home, school) support."

And it is this environmental support that the Edmonton-based lunch program provides. "Even on the playground," Hoeven says, "students are better equipped to deal with difficult situations and think through their problems."

#### A classroom travels on its stomach

Both Hoeven and Santarossa agree that the social climate in those schools participating in the lunch program has improved as well. "The children learn manners and how to relate in a social environment," Hoeven says. "Everyone is equal at the lunch table and this works to break down barriers. The kids learn to talk to each other in a social manner and many of the participating school have expressed that the overall atmosphere has improved with the lunch program."

The program offers children a wide variety of nutritious and wellbalanced food choices, with everything from hamburgers and perogies to turkey casserole, baked chicken and pork cutlets. "Each of the children has their favourite meal," Santarossa says, "and this can create a lot of excitement and positive energy in the school—especially on pizza day." O

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ADVERTORIAL

# The game is art, not squash

he other day two women came into the City Arts Centre determined to play a game of squash. I informed them that the squash courts are no longer, that the building now housed rooms full of art activities—including three pottery studios and one silversmithing studio.

They appeared to be content with this answer. And I was happy that they did not release negative ions about the fact that the former Garneau Community league did not have the game they were looking for. In fact, they were very interested in what we had to offer and said, "We didn't know this place existed! What kind of classes do you offer?" To this, I replied, "We offer classes for just about everyone," and started to list a few.

Yoga, for example, is not just for adults at the centre—there is yoga for youth (ages 12-16) and kids (ages 3-5). If you are looking to unwind by painting or drawing, the centre has plenty of classes to choose from including a Quick and Dirty Guide to Drawing (a six-hour workshop). If cooking is your thing, try the Greek Shopping and Cooking Experience. In this class, participants shop at Hellas Foods and then head back to the centre to cook and eat their creations. If movement is more your style (and being squash players, I am sure it is), Improvisational Dance

Composition will explore instantaneous movement with Tony Olivares. Tony has a gift to explore natural movement and create beautiful art. He will share this gift with anyone who loves to dance. Or you can try Belly Dancing, Pilates and NIA.

The women were impressed with all of the fun things to do at the centre and the friendly atmosphere. We discussed the parking situation; that is, parking was minimal at other squash facilities in the area and that the City Arts Centre had pienty of parking located just off of 109 Street. Well the time came to say goodbye to my squash-playing friends. Off they went, brochures in hand, looking for a squash game and interested in returning for one of the many classes offered at the centre.

Well, if you are lost, we are here. And the time has come to tell enthusiasts of squash and other pastimes that we are located in the old Garneau Community League—that's right, the wooden structure by the Garneau tennis and volley courts at 10943-84 Ave. The former location of Catalyst Theatre. Yeah... just north of the Safeway. The building with a snazzy mural on the north wall. Have you found us yet? If not, call 496-6955 or visit our website at www.gov.edmonton.ab.ca/cityartscentre. We have classes for just about everyone—even squash players.—Teressa Johnson

#### EDMONTON

#### Explore your creativity at the City Arts Centre

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A sample of our Spring programs . . .

#### Guitar

Saturdays, April 6 - June 1, 12-2 p.m.

In this beginner class learn the basics of playing the guitar.

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Yoga for Youth (ages 12 - 16)

Fridays, April 5 - May 31, 7:30-8:30 p.m.

A great class to enrich and empower youth.

The City Arts Centre, 10943 - 84 Ave 496-6955 www.gov.edmonton.ab.ca/cityartscentre

Call 496-6955 to register

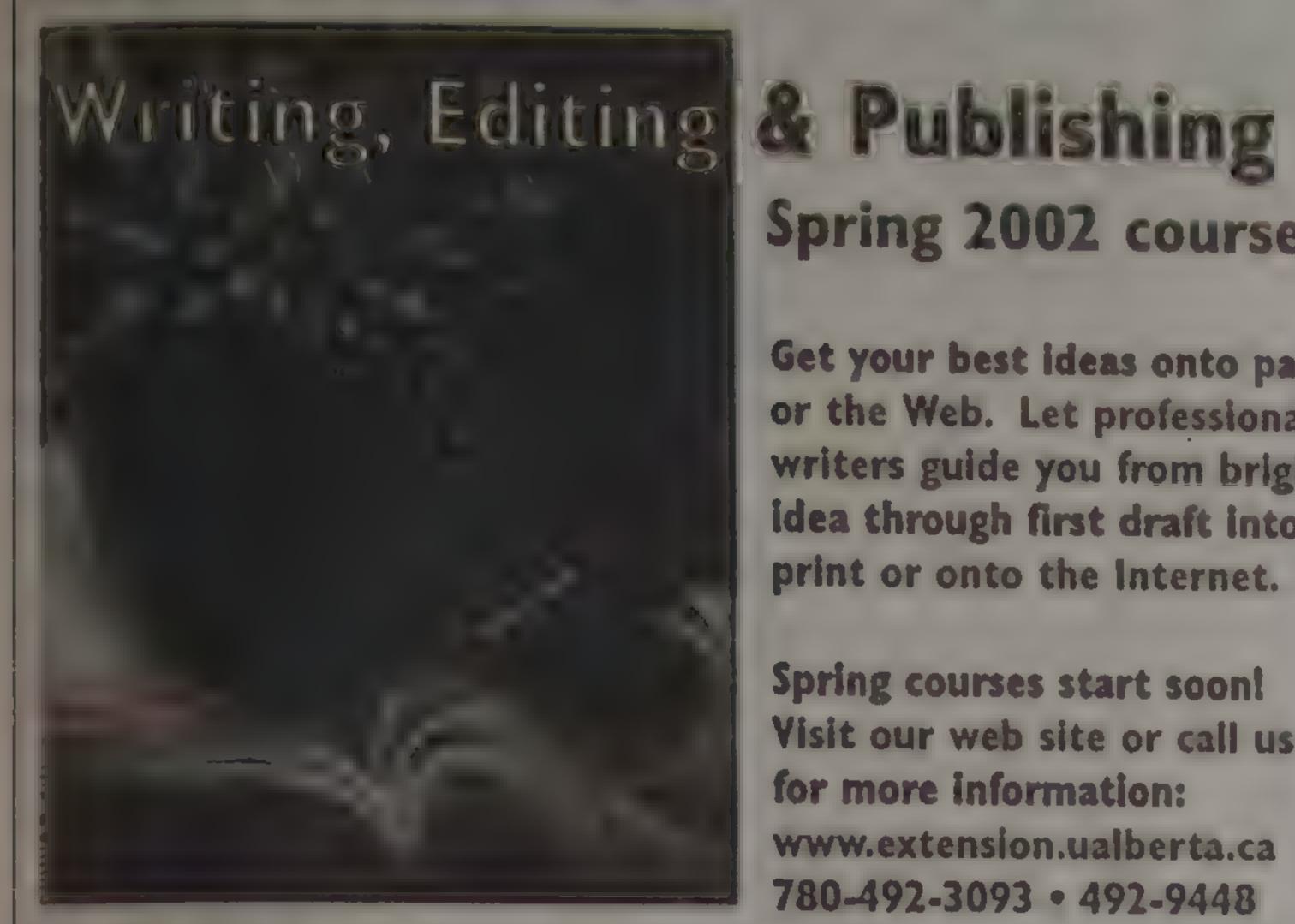


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#### June 17-21 Workshops:

The Scribe@Work - Virginia Durksen Writing Photographically - Janice Williamson



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# Spring Arts Courses

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Drawing 1	03005/5/2	M	10 ove	Apr. 8	\$245 + GST
Dearing 11	03006-5/1	T	10 alt	Apr. 2	3261
Painting I	03010/5/1	W	10 aft	Apr. 10	\$264
Painting I	03010/5/2	*	10 er/e	Apr. 11	\$264
Painting II	03011/5/1	W	16 ava	Apr. 10	\$292
Painting III	03012/5/4	Ť	10 tryo	Apr. 9	5292
Watercolour I	03023/\$/1	W	10 aft	Apr. 10	\$264
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Watercolour II	03029/5/1	M	10 eve	Apr. 8	\$292
Viacorce our II (flores)	030215/	T	10 wie	Apris	5271
Watercolour III (Landscaps)	03025/5/1	R	10 aft	Apr. 11	\$319
Printmaking / Etching	03016/5/1	7 711	10 eve	Apr. 9	\$292
Advanced Pastels	03051/5/1	H	10 aft	Apr. 8	\$292
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Design Workshop	03003/5/1	T	10 aft	Apr. 9	\$245+GST
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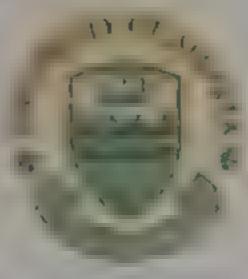
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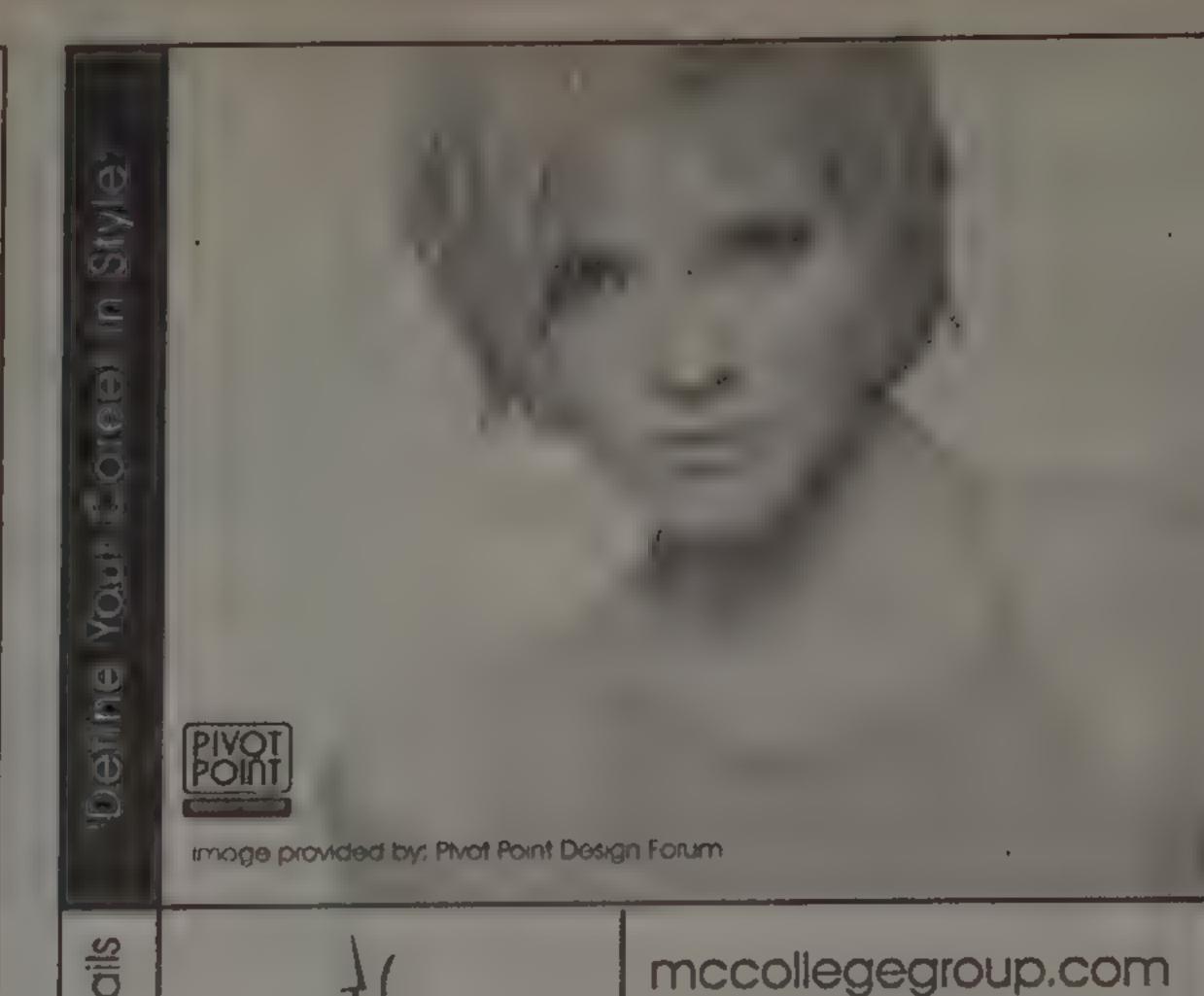
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The Technical Theatre program graduated the first class of students in 1999 — and all of the graduates had secured high-profile jobs in the profession prior to graduation.

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ADVERTORIAL

## Futures on the Move

and Sound (CDIS) in Vancouver and Sound (CDIS) in Vancouver graduates of the school's digital arts, animation, acting, netcasting, effects and recording arts programs walk out the door with highly employable skills and hands-on experience. In a rapidly evolving industry like entertainment technology, it is critical that employees are able to adjust existing skills to emerging technologies. CDIS recognizes that a broad skill-base generates more opportunities, and that success hinges on diversity and adaptability.

CDIS Digital Film graduate Neil Parker is a success story in the making. After spending 10 months at CDIS, he recently returned home to Edmonton and joined the Dynacor Media Group team as an Assistant Editor. In addition to their work as the only High Definition Television (HDTV) production house in Edmonton, Dynacor offers services in web development, animation, TV/Video production and multimedia.

So far, Parker has had no problems fitting in. "During my education at CDIS I really loved all aspects of video production and found that my real strengths were in post-production. I decided that was the direction I wanted to go and came back to Edmonton to look for work. I got lucky and got an editing job."

Although he was not specifically trained in high definition, the diverse skills he gained at CDIS made him adaptable—a quality every employer desires. In Parker's case, the transition has opened up even more future career possibilities

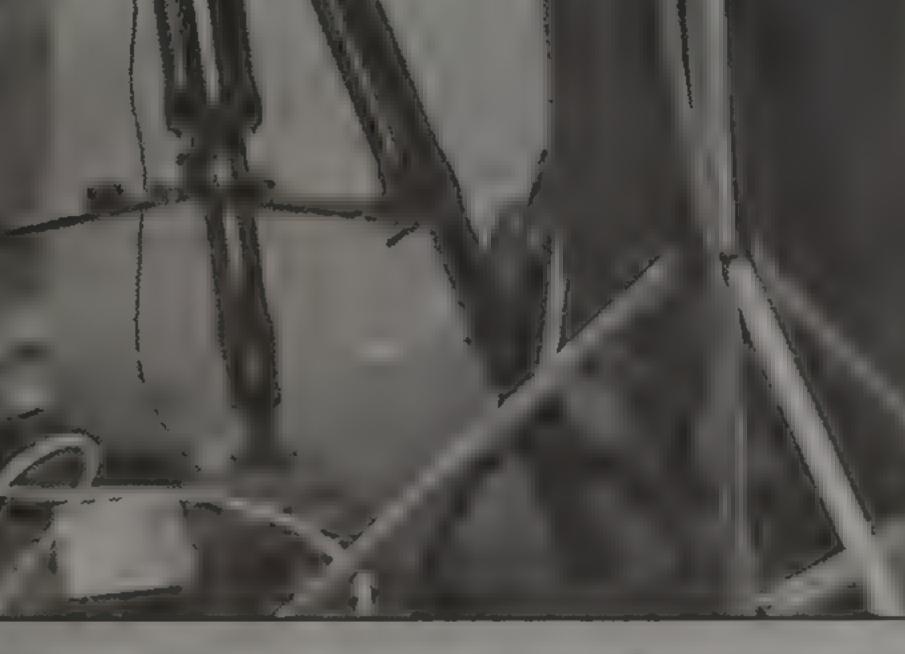
"I'm excited about the fact that Dynacoi works with HD footage," explains Parker. "I chose digital film because I like the idea of visual storytelling and I like the infinite possibilities that the digital medium gives you. A background in DV makes it easier to step into HD, where the future of video is moving."

In 2000, Dynacor was the first company to shoot 24p High Definition (HD) footage

with a Wescam aerial helicopter mount. They were also the first in Canada to shoot 24p HD underwater. For digital filmmakers, the biggest production challenge has always been to capture the subtle look and feel of film. Even film purists are now forced to admit that HDTV delivers a higher-resolution widescreen picture with more clarity sharpness and colour resolution

According to Parker, learning three different editing programs made it easier to adapt to the Avid Xpress system he uses at Dynacor. A solid foundation in all aspects of video production has also come in handy, as has his personal work ethic. "An editor has to be very organized and detailed. Timing and rhythm are important as well as having good computer and problem solving skills. You have to be a quick learner, because you can't afford to keep making the same mistakes."

For more information about CDIS, visit www.artschool.com.



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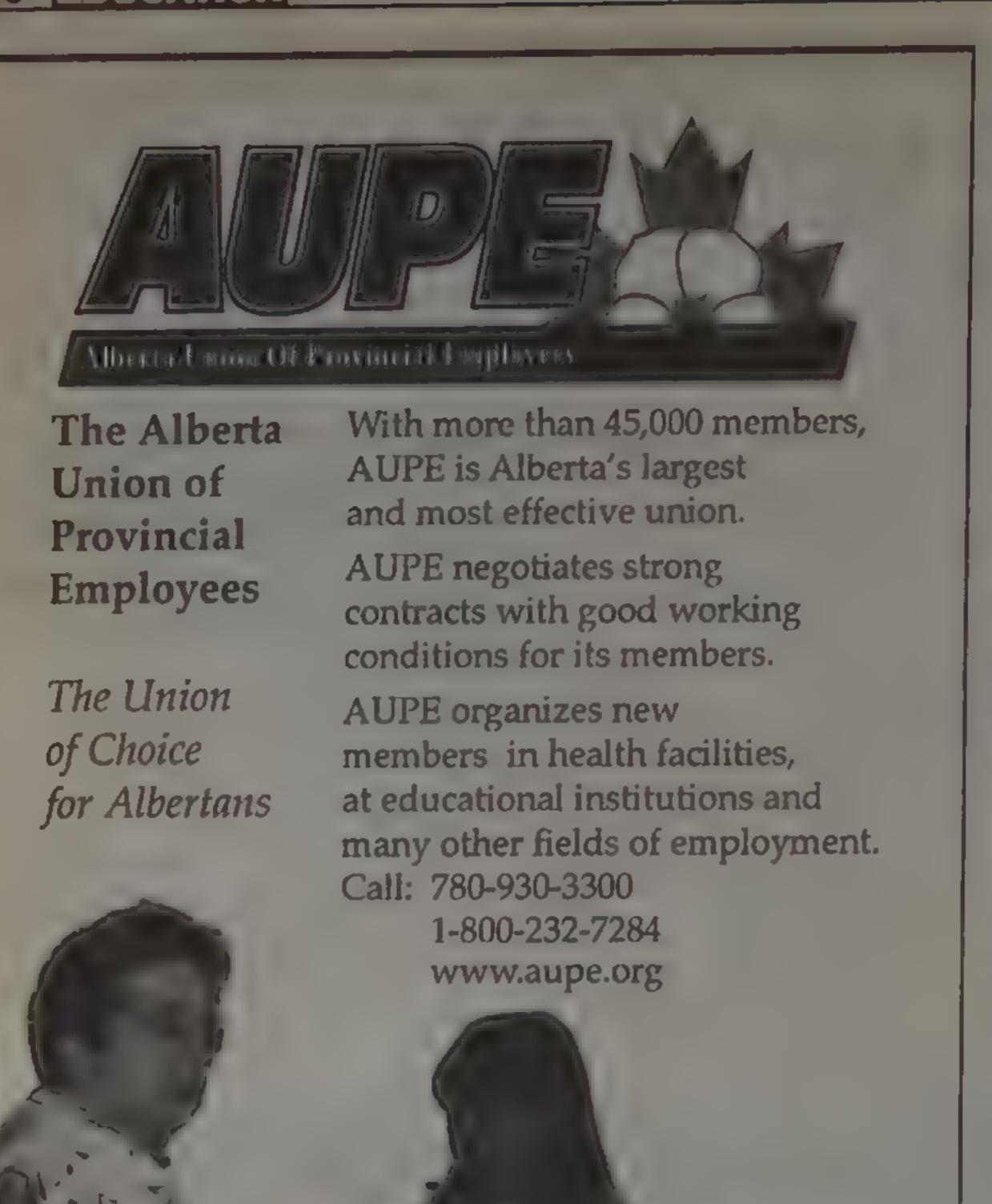
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# Time Out: an alternative to the suspended sentence

Innovative program gives misbehavers better tools to change their ways

BY SHAUNA KOZAK

t used to be that being suspended from school meant sitting at home in front of the television watching your favourite show as you reflected on what exactly it was that got you there. Well, not anymore. In an effort to give kids an opportunity to learn and change the behaviour that got them sent home in the first place, the Edmonton YMCA and the Edmonton Public School Board have partnered to create the Time Out Program.

The program, which began in 1997, was developed as a positive and productive alternative to traditional suspension and has grown to include 16 Edmonton schools, explains Cheryl Langer, program director of educational support services with the YMCA.

"A student who is sent home with a suspension doesn't have a chance to learn why and how he or she got there," she says. "Most children come from homes where both parents work, and so a suspension simply becomes a day off at home alone. The Time Out program provides an alternative by

giving the students a place to go where they will learn about their behaviour and how to change it."

Students who have been suspended are referred to the Time Out program by a teacher and must spend the duration of their two- to five-day suspension at the YMCA. The program is targeted at junior high students especially students who are experiencing difficulties meeting the academic, social and personal requirements of a school setting. "The program includes social skill workshops that look at self-esteem, goal-setting, communication skills, anger management

#### education

and decision-making," Langer says. "Our goal is to help build the skills needed to help the students not get suspended again. Students are required to develop a success plan that looks at the positives rather then the negatives and maps out a plan for improved behaviour."

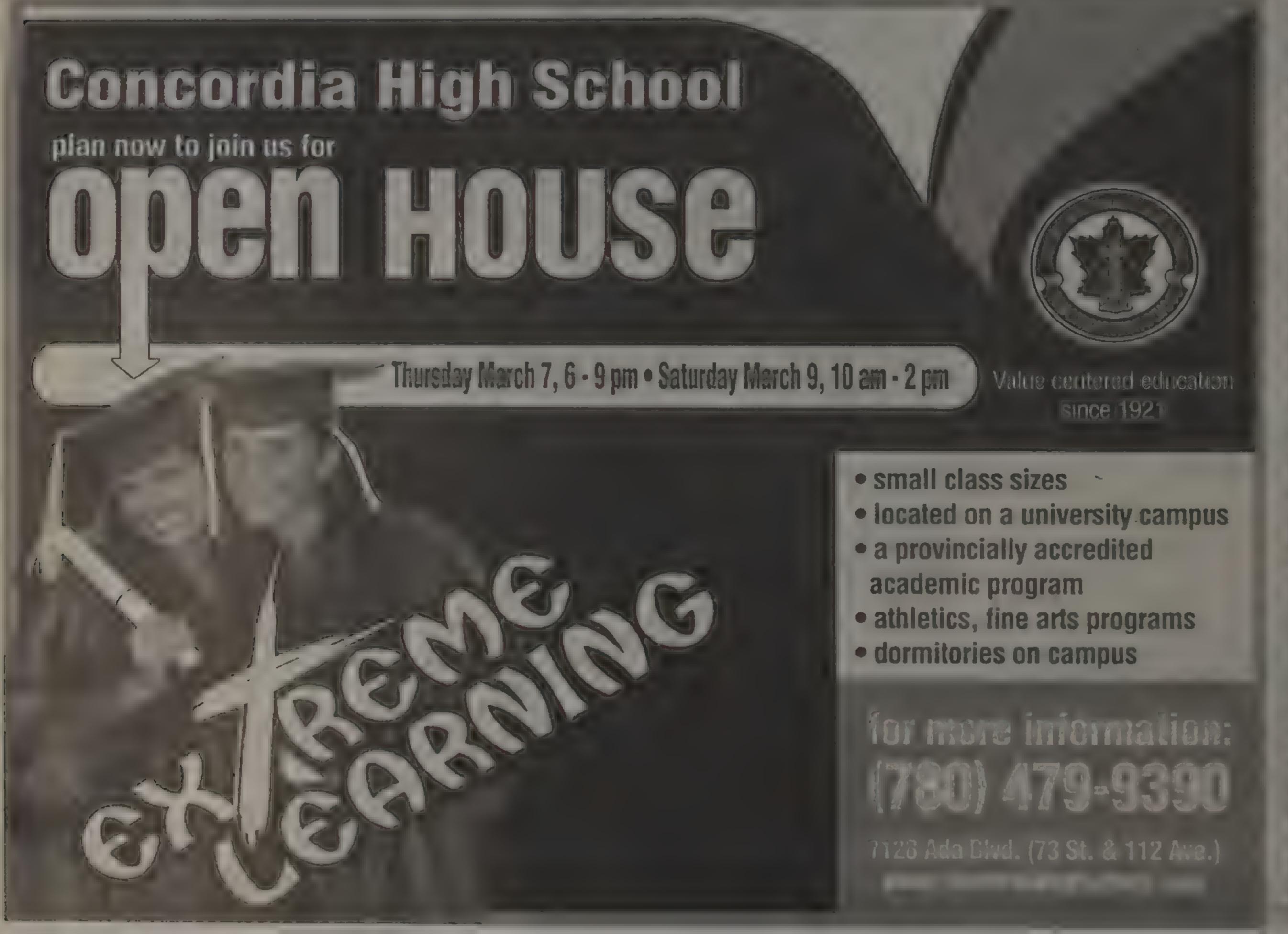
According to Langer, the program is based on a desire to foster positive behaviour rather than simply punishing bad behaviour. "Students come into the program on a negative note and return to school with a plan of action for success," she says. "The students are not in

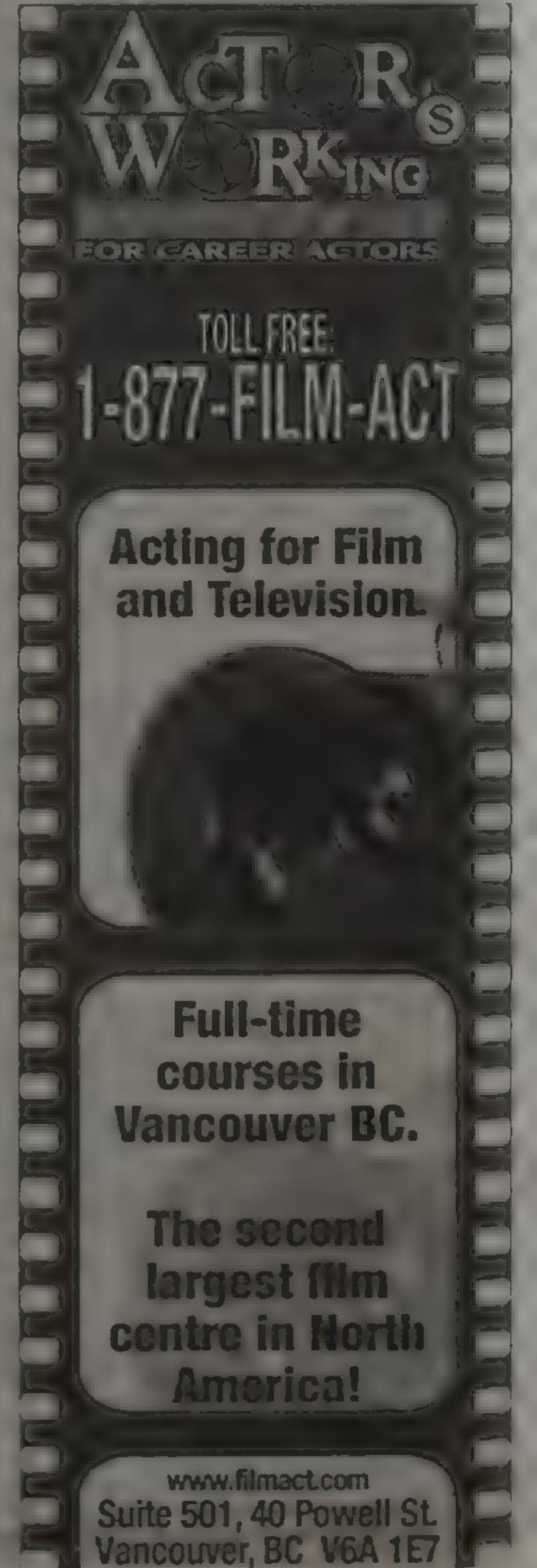
school when they come here and are not around their normal peer group. They have been removed from their regular environment and really have a chance to look at why they are doing the things they do."

#### Ed Butler did it

Ed Butler, principal of Parkdale Elementary-Junior High School, agrees. "The program," he says, "gives the students the opportunity to spend part of each day while on suspension dealing with the issues they need to in order to change the things that got them there." Butler (whose school has participated in the program for four years) says Parkdale sends an average of 10 students through the program every year. "It has given our teachers a way of dealing with poor behaviour," he says, "rather than just removing from the classroom for a few days."

Once a student has completed the program and has returned to school, Langer and the Time Out team follow up to ensure the positive momentum continues. "We call a few days after the participant has returned to school to make sure they are sticking to their success plan," she explains. "We talk about any obstacles they may be dealing with and also provide families with any resources they need to help out." O





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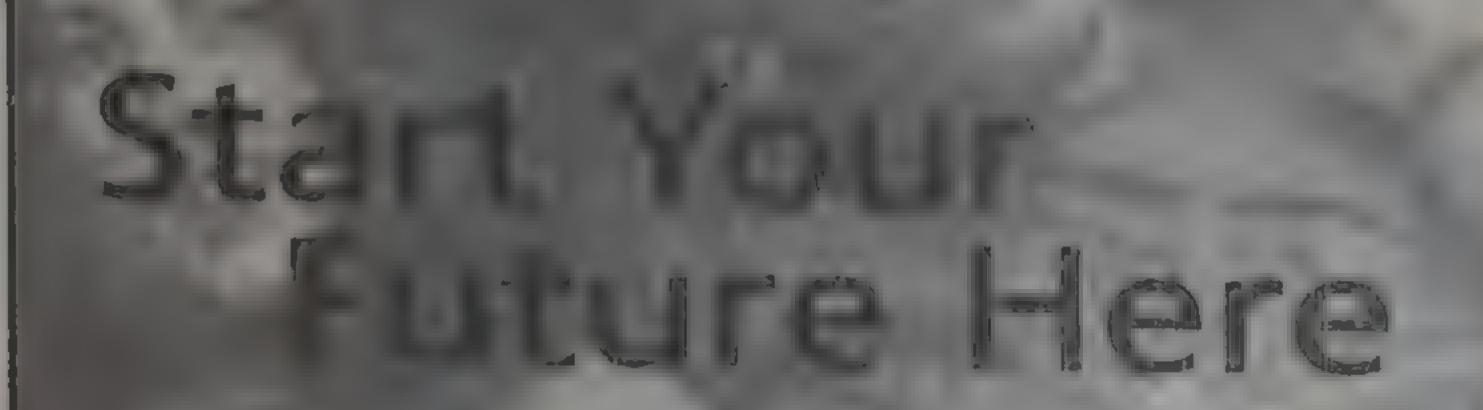
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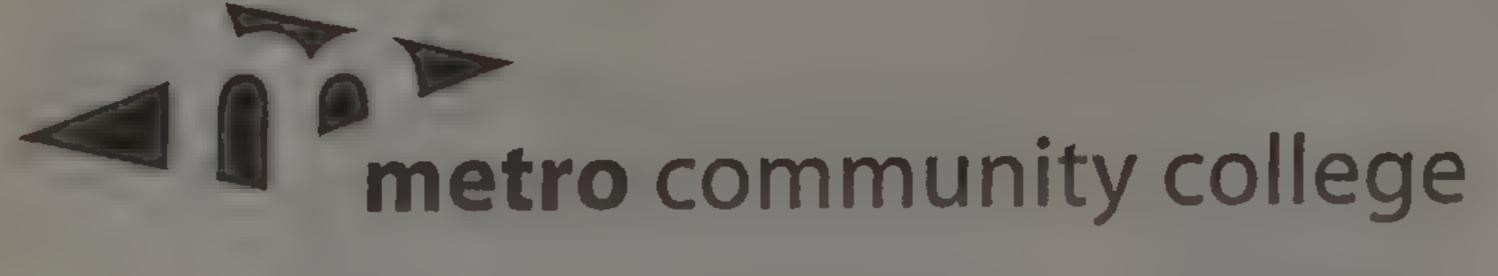


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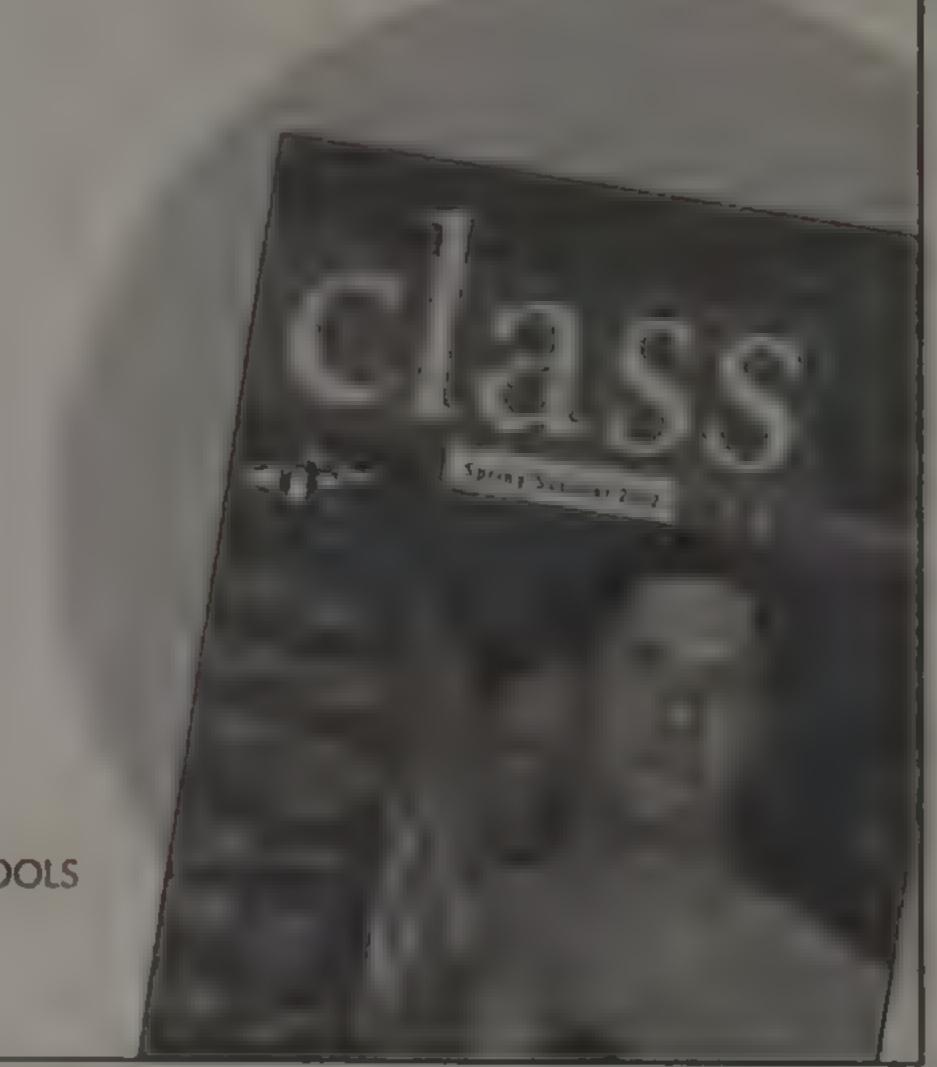


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or many of us, when we think of school, our memories take us back to when we were youngsitting at a small desk with the smell of fresh chalk on a chalkboard and cramming for tests until the wee hours of the morning.

For an increasing number of people of all ages, however, their learning experience is only beginning when they graduate from high school.

There are many reasons to go back to school-whether it's building new skills to advance at work, start a new career or learn a new hobby. Although people take classes and career programs for very different reasons, their learning needs are the same.

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People interested in picking up a new hobby are taking courses for very personal reasons. "I think lifelong learning is important to help you continue to develop as a person," says Michelle Albrecht, a 28-year-old who regularly takes continuing education courses. "I take courses that I think will add to my life-and that have an impact, whether it's on how I spend my time or what I do with my mind. I'm never going to stop learning."

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#### ADVERTÖRIÄL

#### Metro Community College introduces tourism career programs to meet industry need

etro Community College is working to help fill the tourism industry's need for qualified personnel with a number of new full-time, credit career programs.

For example, the college's new Tourism Diploma, starting this fall, offers specialties in Tour Operator, Special Events Manager and Front Office Manager. Three certificate programs have also been developed to respond to industry need.

The Adventure Tourism Certificate, offered in partnership with Lakeland College, trains students to become Adventure Guides or open up their own business. The Special Event Coordinator Certificate program provides students with the skills they need to plan events of any size and type, while the new Tour Guide Certificate program gives graduates the skill sets needed to guide tours or work as interpreters for local attractions, museums or heritage sites.

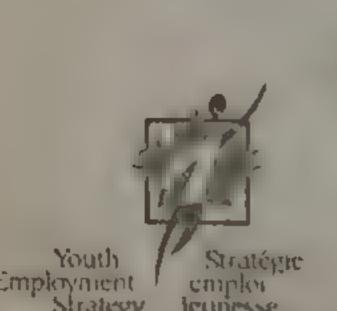
Employers are excited about the potential of Metro grads. "Within my own area of museums and historic sites, I see an ongoing and increasing need for trained individuals to support the 'public face' and tourism aspect of our industry," said David Dusome, executive director of Museums Alberta. "Within our heritage industry alone, students could be employed in museums, galleries, aquaria, historic sites, interpretive centers, cultural centres or delivering tours throughout regional eco-museums."

These programs all include a work experience practicum in the industry. Students leave with the training and experience they need to pursue work in the tourism industry.

For more information abou Metro Community College's Tourish Career Programs, call Kath) Champigny at 917-5052 or e-mail her at kathy.champigny@epsb.ca.

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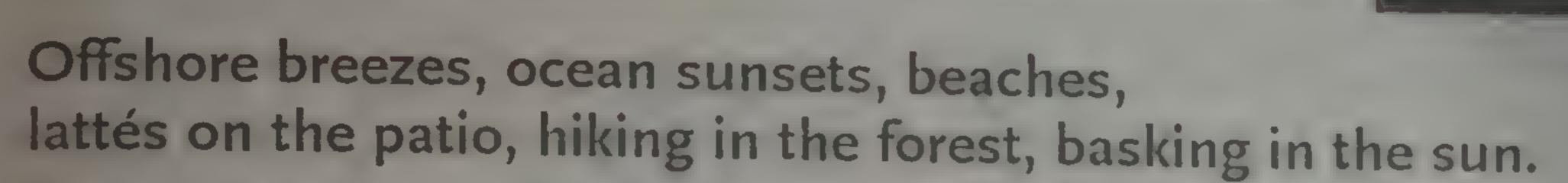
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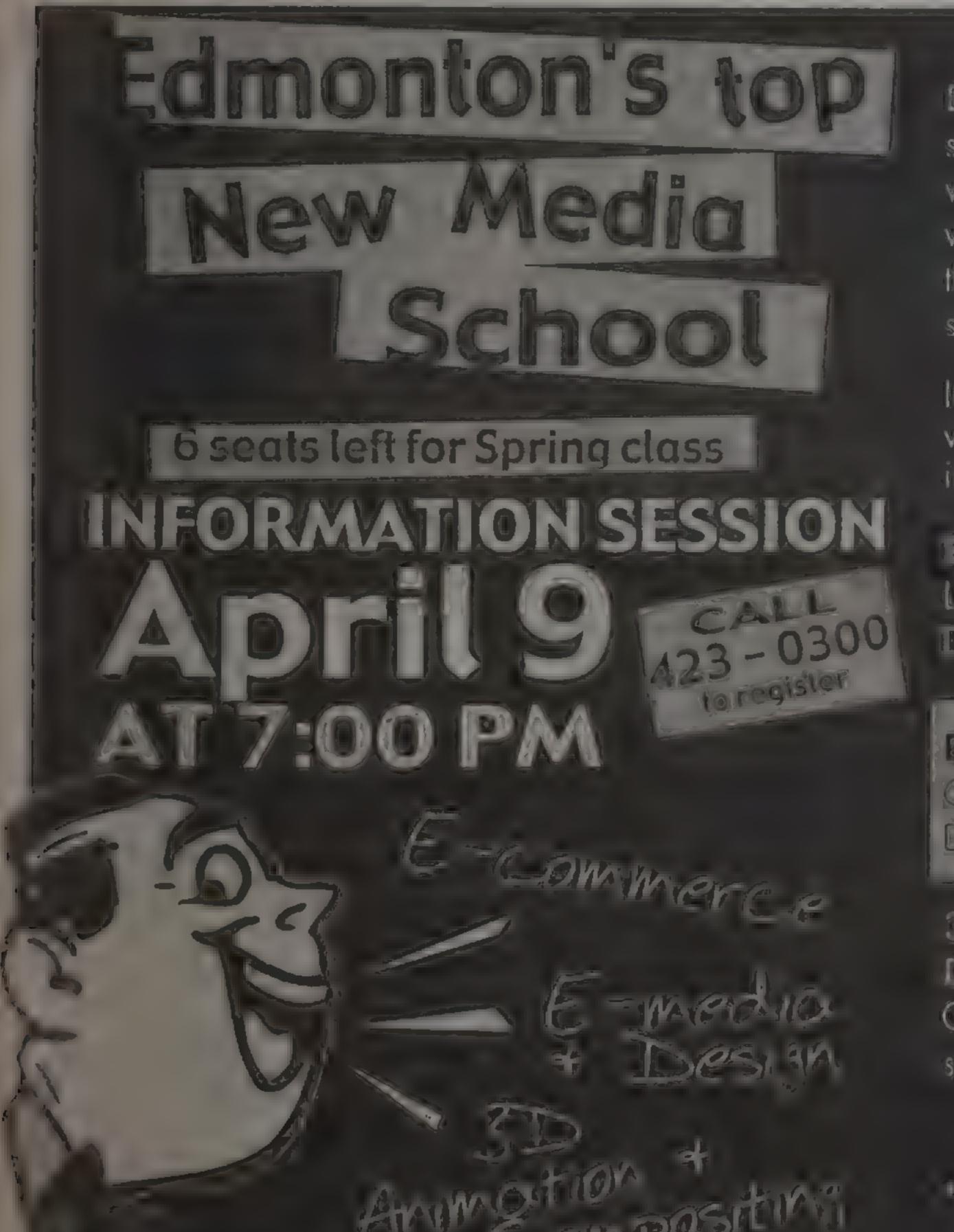
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# A few simple home(work) truths

Study this article for one hour every night—and improve your grades!

BY SHAUNA KOZAK

omeone once said that the only two things we can count on in life are death and taxes. Well, for students throughout Edmonton that list also includes homework. Whether you're in Grade 2, Grade 10 or university, homework is one of those nasty little truths that never goes away. So, if you can't get away from it, how can you deal with it so that the time you spend doing it is used well?

According to Allen Melnychuk, Department Head of Student Services at Harry Ainlay Composite High School, there are some simple things you can do to help ensure your study time is effective. You can start making things easier on yourself by establishing an environment that is free of distractions and stimuli. "It's important for students to create a formal study space," Melnychuk says. "This means that they should sit at a desk or a table rather than on their beds or on the couch. Students need to treat it like they are going to work and take it seriously. Creating a formal space that they return to every evening helps to do this."

It's also a good idea to study at the same time every day. This helps create a pattern and makes it more difficult to avoid. Studying becomes the thing you do because you have created a routine. "For every student this time will be different," Melnychuk says. "You have to gauge your energy levels."

#### education

If you have the most energy right before dinner, then that's the time you should set aside every day to study."

#### Cram it

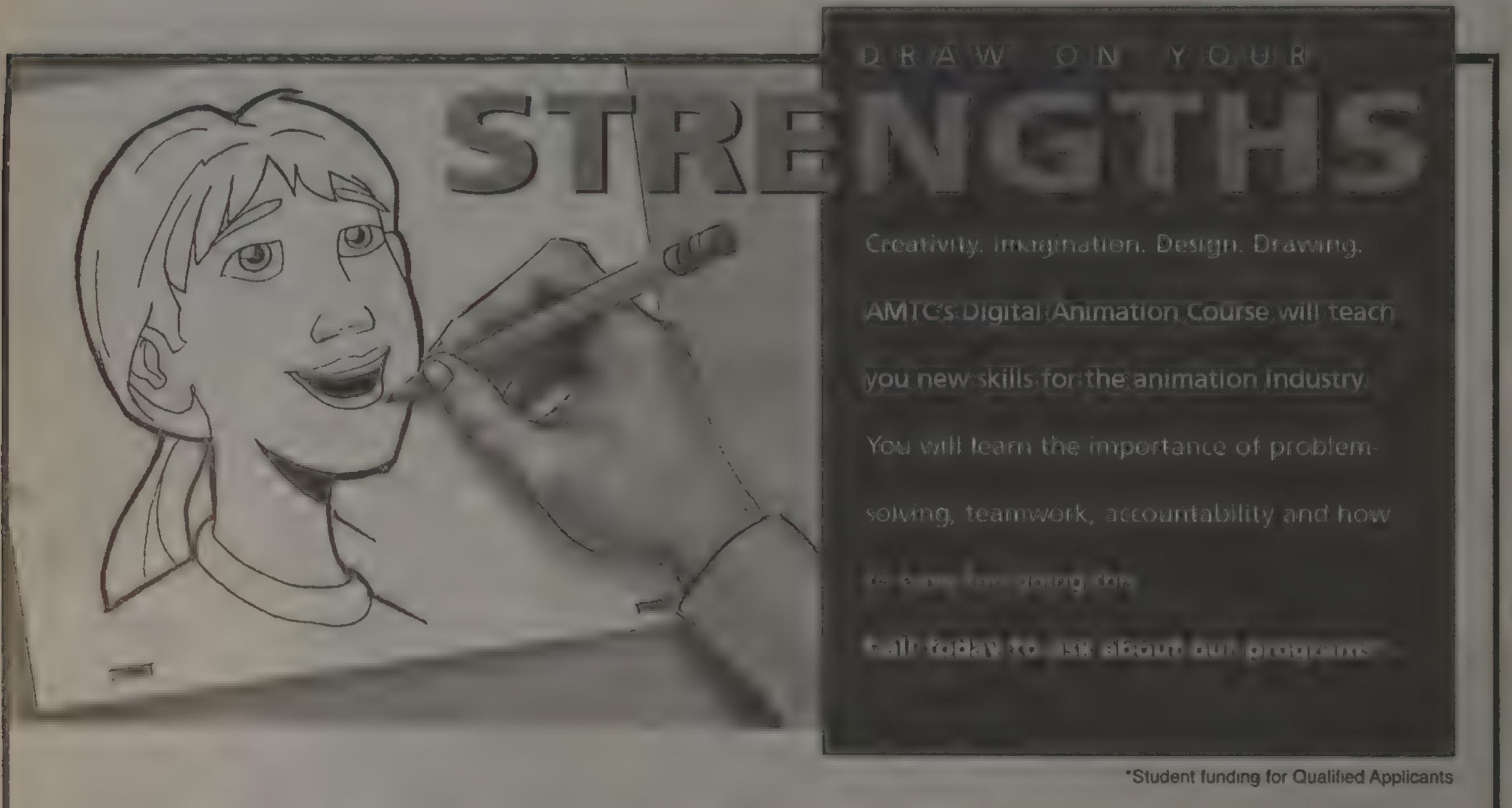
Contrary to popular belief, cramming a week's worth of homework into one evening is not the secret to success. "Some people suggest that studying in 20-minute segments, taking a break and returning is the best way to absorb and retain information," explains Melnychuk. "Cramming overloads the brain and makes it difficult to put the information you need into long-term memory." Crammers often find the answers they need are nowhere to be found at test time.

"I'll hear students say during a test that the answer is on the tip of their tongue," Melnychuk says.

"This is because the brain has picked up bits of detail and it remembers reading something about that particular issue, but the information they need didn't make it into long-term memory."

Instead, Melnychuk advises replac. ing the late nights and pots of coffee with one-hour study sessions every evening. This spreads the work over an entire week and allows your brain the time to commit the subject matter to long-term memory. "Being well-organized is also every important," he adds (Is this guy bursting with tips or what?) "We encourage students to write down what assignments they have and when they are due. This allows them to plan ahead and stay on top of things."

This is where parents can get involved and play a role in their children's study habits. By asking questions about what assignments are coming up and showing an interest in what their children are doing, parents can encourage them to stay organized. "Simply put," Melnychuk concludes, "there is no magic homework solution. The reality is, kids need to treat it like a job. They need to take studying seriously and set aside a minimum of one hour every day to do their homework." The moral of the story? A little hard work today will produce great results tomorrow. O

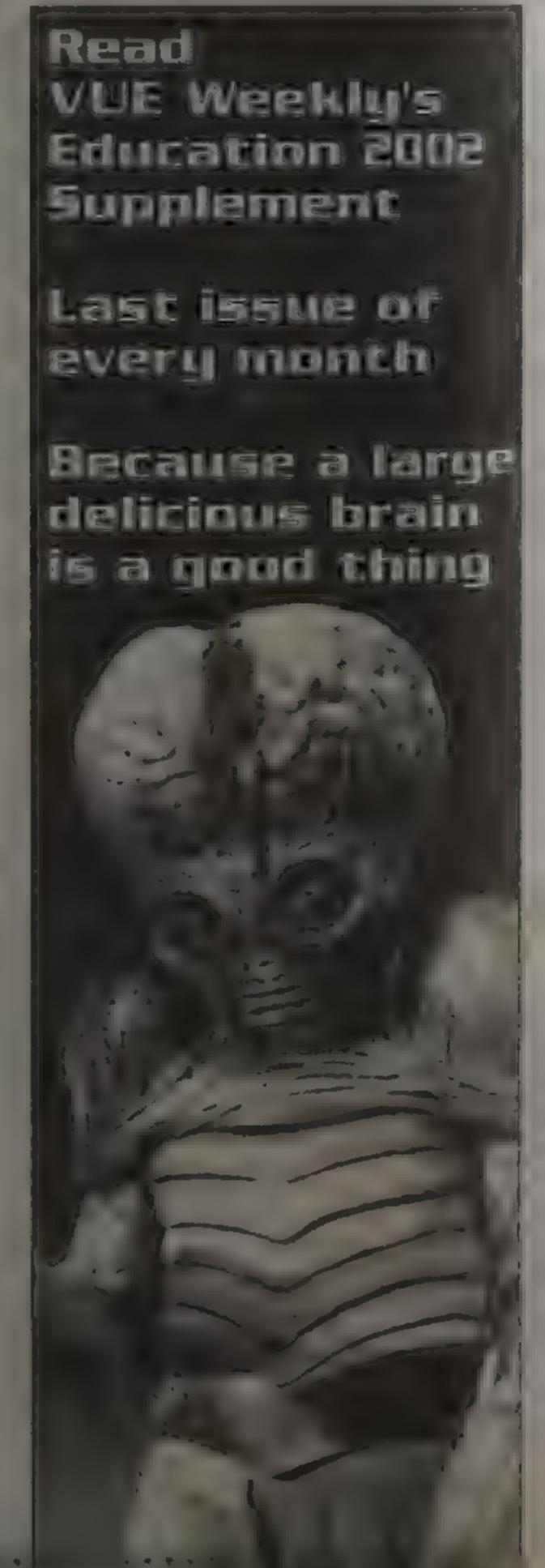


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Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side: Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) Instore fresh baked bread. Soups and salads Catering business and social lunches or dinners. \$

Nellle's Tea Shoppe (12606-118 Ave , 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosle's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

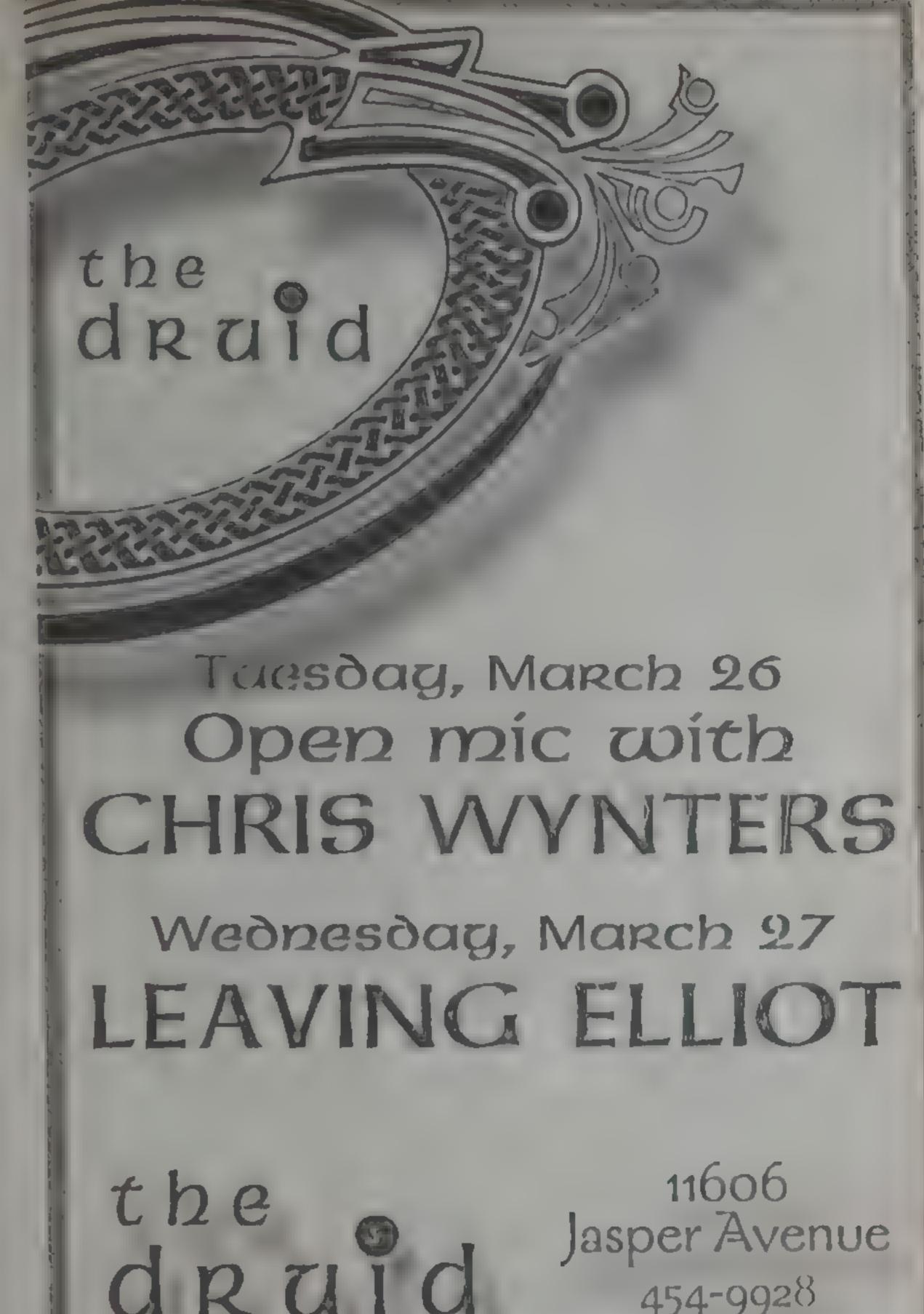
Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-B657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82) Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

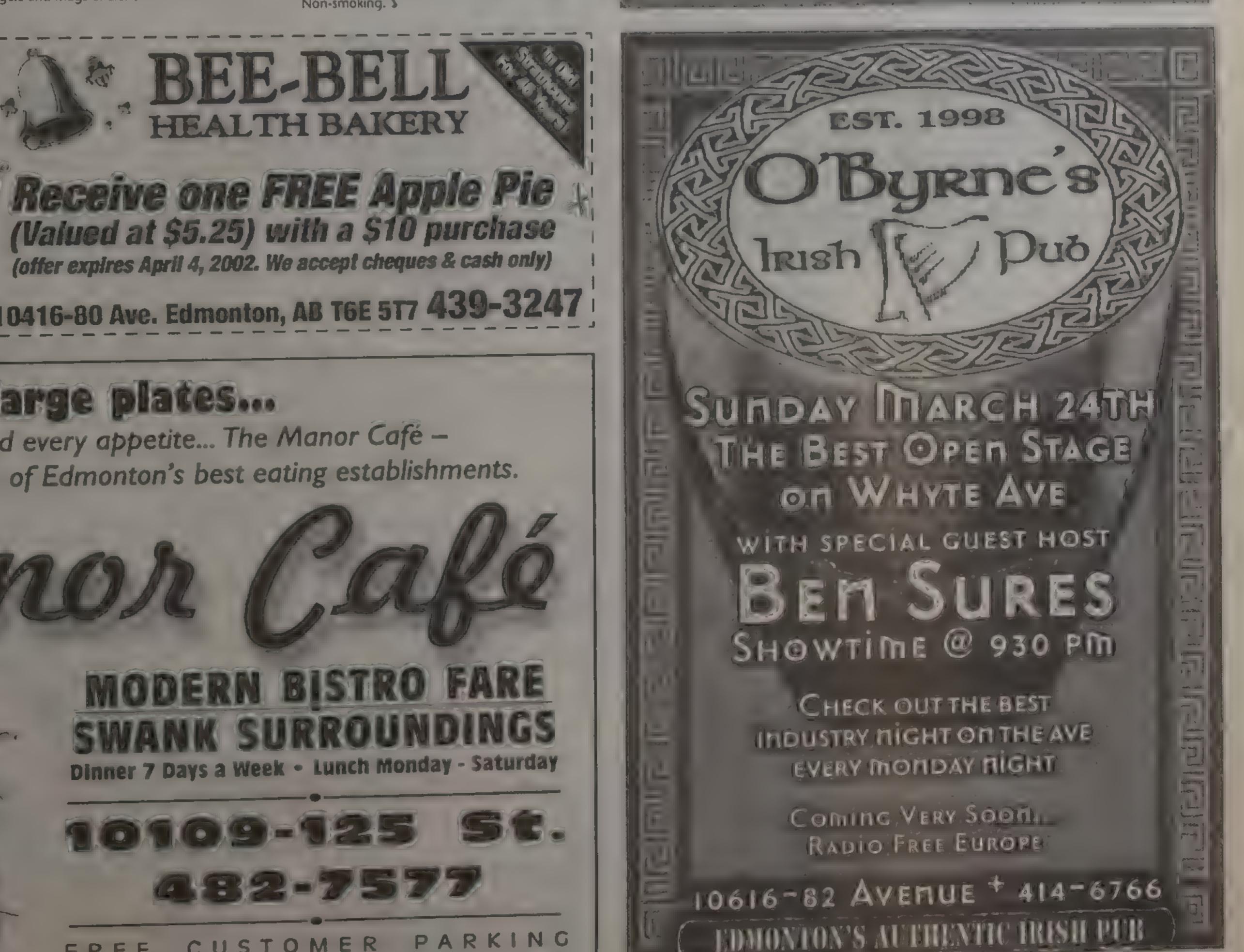
Staccato's Soup, Stew and Chill Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

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LL V C I CLEARI

thursday, march 21th the brett miles trio

9:00 pm start

friday, march 22nd the dawn chubai trio

saturday, march 23rd the dan skakun trio

 $\Phi$   $\bullet$   $\bullet$   $\bullet$ martinis

thursday, march 28th the alterations trio

friday, march 29th bret miles

saturday, march 30th the don berner trio EDISH WEEKLY Continued from previous page

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking, \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime nb, seafood, pasta and stirfries. Non-smoking. \$\$

#### CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. S

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking, \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking, \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking, \$\$

#### CONTINENTAL

Cliantro's on 131th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167)
Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge, \$-\$\$.

The Grinder (10957-124 St., 453-

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (1017) Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St.,421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Nonsmoking, \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Nonsmoking, \$\$

#### EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$5

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking, No minors, \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

#### EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking, \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music, Non-smoking, Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

#### FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday, Non-smoking, \$

The Crêperle (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking, \$

Three Muskateers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking, \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

#### GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next ... Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the one nal Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave Non-smoking, \$-\$\$

Sytaki Greek island Restaurant (16313-111) Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$5

Ylannis Taverna Restaurant (10444-82 Ave.) 433-6768) Authentic Greek food, belly danc and the friendly staff create a fun and boisterous atmosphere. Non-smoking, \$\$

#### IRISH PUB

Celli's (10338-109 St., 426-5555) A great van ety of pub food and drinks. Smoking. \$-\$5

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées ann daily lunch specials. Smoking, \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414) 6766) We serve a variety of pub food, all hand. made with care and pride. From our homemad fish 'n' chips to our near-famous Irish bre kt st Our menu changes daily, so please come in sol indulge in the experience. Smoking, \$-\$\$

Scruffy Murphy's Irlsh Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetig ers during happy hour. Smoking, \$-\$\$

#### ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433 8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chlanti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offer. ing the best pasta selections in town, \$\$

Flore Cantina Italiana (8715-109 St., 439. 8466) Good, affordable, restaurant off campus Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking 5-555

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart stopping aria. \$5

Italian Kitchen Restaurant (69 Ave., 178 St Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking.\$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$\$

The Old Spaghettl Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

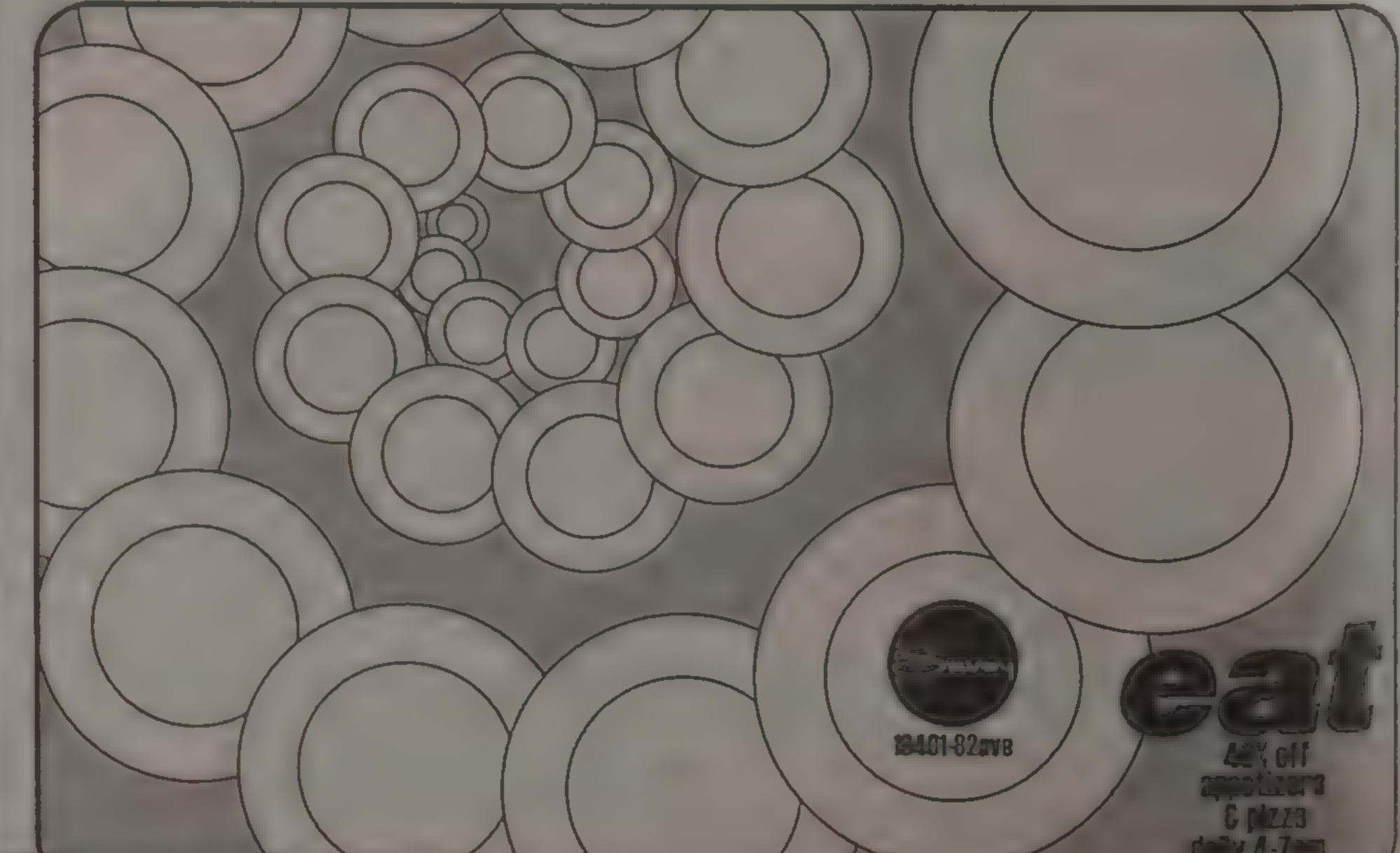
II Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking, \$\$\$

Sorrentino's (10844-95 St., 425-0960) in the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave, Varscona Hotel, 474-9860) Authentic Italian cooking Tantalizing appetizers, pizzas, calzones, pasta, sand-wiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The





# A tasty Bull session

Talkin' hockey and eatin' slices at the Black Bull Steak and Pizza

BY DAVID DICENZO

nen I was a kid, every once in a while my pop would ask me if I wanted pizza for dinner. This was long before the days of the "30 minutes or free" deals or the three-for-ones. I'd walk around the corner to King's Pizza, where I could play a game of pinball as I waited to pay for the 'za with the old man's dough. Then in high school, I got my first regular job. I was a cook at Aceti's Pizzeria, where I literally made hundreds, if not thousands, of pies. Tossed them up in the air and everything, which is much easier than you might imagine. I learned a few good tips as well, like keeping the vegetables to a minimum. (I prefer pizza well done and the water that veggies release can make it too soggy.) It made me laugh every time some ham 'n' egger ordered a pie with "everything on it." The fools.

Suffice it to say, I love pizza. And when I invited a young friend of mine out to eat, I figured that pizza was a pretty safe bet. The trick was finding a place. As we drove around the west end, I told Cody to keep his eyes out for any restaurant that had "pizza" written on their outside sign.

I spotted one: Black Bull Steak and Pizza. You might know it—it's right beside the Crazy Horse Men's Club, a fact I neglected to mention to Cody's mom.

The place was relatively quiet on a Tuesday night so we grabbed a booth and scanned the menu in search of a good combo for our pizzas. The youngster ordered a small with just bacon and mushroom. Myself, I noticed that anchovies were listed in the "special items" section and jumped all over that. It's an old-school ingredient that most people can't fully appreciate. My other toppings were olives (they only had black, which was

### [revue] [restaurants

fine) and fresh tomatoes to kill the saltiness I knew I was in for.

While we waited, the kid and I talked hockey and analyzed the Oiler trades made earlier that day. Like many folks in the River City, Cody was glad to see Tom Poti go but he was a little perplexed by the guy we got in return, Mike York. "Stupid," he called the deal. "We should've got [Darius] Kasparitis." (Take it easy on him; you can't expect a 14-year-old to understand the economic complexities of life in the NHL.) I told him that York was awesome, though he's pretty short, like me. Cody, an aspiring goaltender already a few inches taller than yours truly, looks at me and says, "Then I could play in

the NHL. I could be the next Rusty Ranford." "Rusty?" I respond "Why'd you call him that?" "'Cause he let in eight goals against Los Angeles once. Rusty old Ranford." I looked it up—he was right, Good memory, though I'm sure it would be more useful in his science class.

#### Reek with the fishes

Anyway, the pizzas arrived and we dug in. I imagine Cody enjoyed his, seeing as he was Hoovering it down like no one's business. He also took immediate notice of mine "Anchovies stink," he says. Pause "Oh, it's just you." He's funny, alright, but he sometimes makes me rethink having lads of my own some day

I like my pizza crusty, which mine was, but the top was sort of broiled. The cheese wasn't gooey and stringy but more brown and crunchy, with the anchovies laid on top. I liked it aside from one thing: they forgot an item. Remember what I said about the saltiness? My refreshing tomatoes were left off and I was simply glad there was no blood pressure test in the vicinity because the sodium levels could've killed me. I saved half for home, while Cody was done in the batting of an eye.

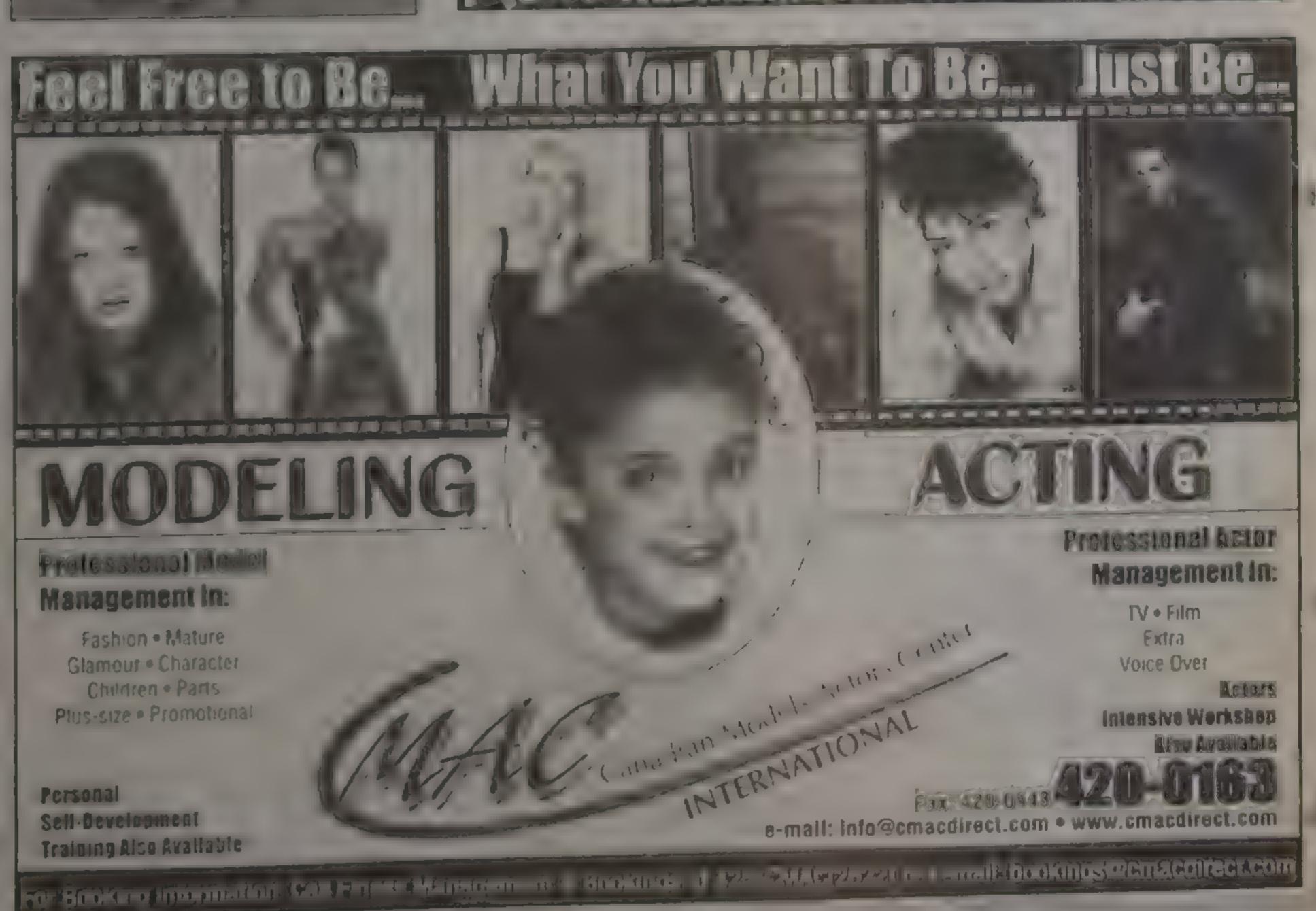
It wasn't outstanding, but anytime you can make a teenager happy, you've accomplished something. •

Black Bull Steak and Pizza
16642-109 Ave • 489-3344

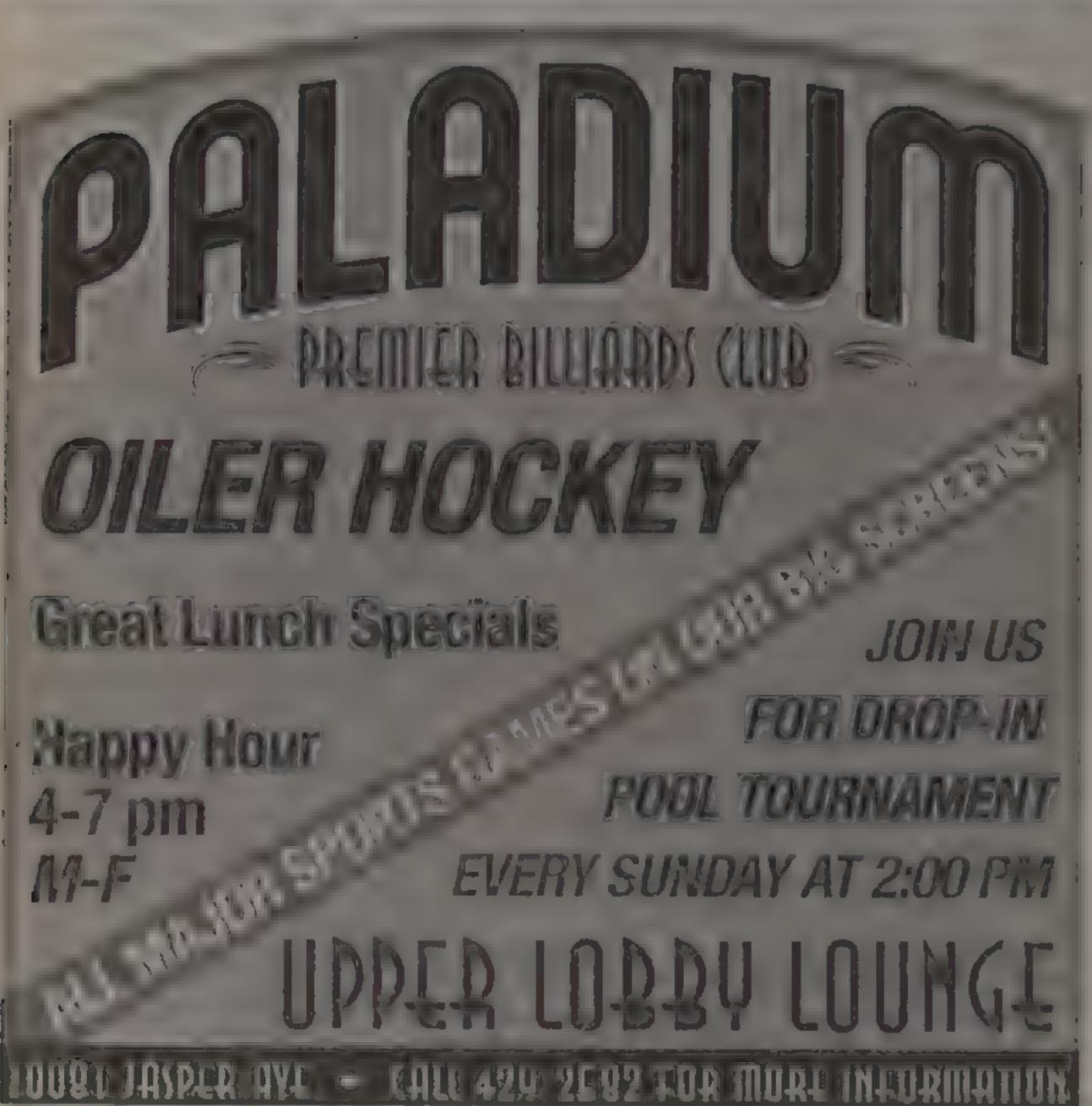


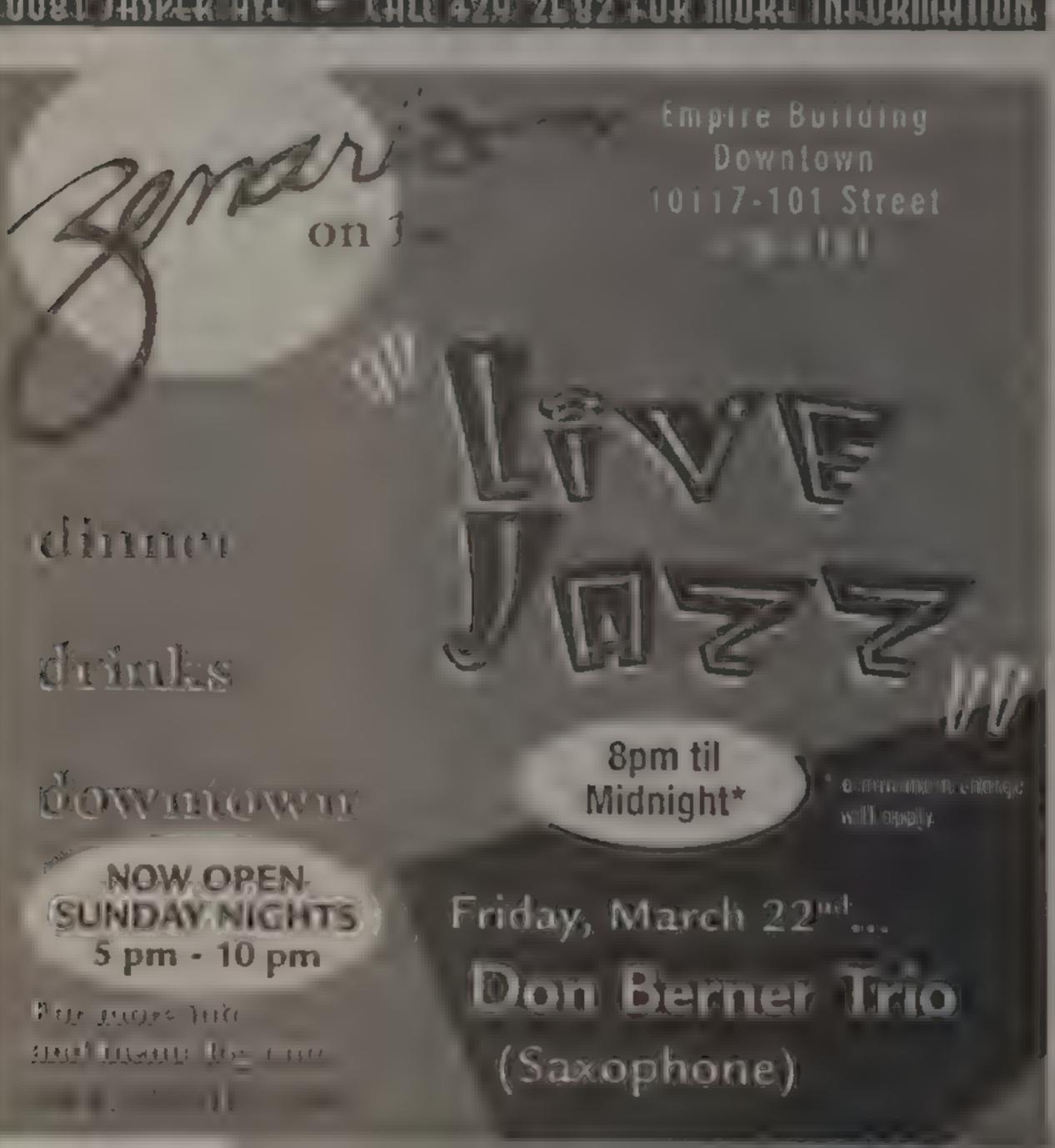












#### EDISH WEEKLY

Continued from previous page

Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$5

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Nonsmoking. \$

#### JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking, \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking.

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Culsine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi toi pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

#### LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino musicl Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays.

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

#### PART TO THE COOKS CONST

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$5-\$5\$

#### MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

#### PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-

#### PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) Worldfamous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

#### PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 3 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and nonsmoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available, Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch, Smoking in the lounge, \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Nonsmoking restaurant, \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Nonsmoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A) Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun, Smoking.\$

#### SEAFOOD

Lighthouse Café (7331-104 St., 433-0091 5506 Tudor Glen Mkt, 460-2222) Our chefs of pare the freshest seafood in town. Lunch and ner seven days a week, Patio, licensed, \$5

Thomas' Fishermen's Grotto (9624-76 Ave. 433-3905) Fine dining fish and seafood, feat ing the seafood lover's feast for two. Brunch lunch and dinner. Non-smoking, \$\$\$

#### SPANISH

La Tapa Restaurante & Tapa Bar (10523.9) Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella ano sangria, 24 tapas available. Great menu, The only place to go for a taste of Spain, Smoking in the basement lounge, \$\$

#### STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One bloc north of the Legislative Building, this contempo rary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$55

Von's Steak and Fish House (10309-81 Ave. 439-0041) Alberta beef at its best and great seafood too. Smoking, \$\$\$

#### STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steams in a great atmosphere. Non-smoking, \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge

#### THAL

BanThal (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Nonsmoking. \$\$

Bua Thai Restaurant (10049-113 St., 482. 2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonto The King and I (8208-107 St., 433-2222) The

King is back! Amazing selection of dishes-spice and flavourful. Good enough for the Rolling Stones, Non-smoking, \$\$\$ Krua Wilal Thai Restaurant (Sterling Pl.,

9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic That food in Edmonton. Vegetarian menu avadable. Smoking. \$\$

#### UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

#### VEGETARIAN

Max's Light Culsine (7809-109 St., 432-6241)
Great vegetarian dishes including delicious vegan entreés and desserts. \$

#### VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking, \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a familyented environment. \$

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# You're turning me to jelly

good PB&J andwich can be andwich can be gourmet" as much nootier meals

BY JOE GEORGE

s there any better food combination than peanut butter and elly? Quite possibly there is, but 'n't imagine it. Peanut butter and ly sandwiches are part of my daily et: I consume on average one per . They're quick, easy and nutrious. What's not to like? A wellade PB&J has multiple levels of yours and textures—the intense d creamy, almost smoky flavor of bund roasted peanuts layered with sh sugared fruit spread, all sandched between toasted fresh-made ole wheat or whole-grain bread. I right, maybe that's romanticizg the ordinary just a little too uch, but a peanut butter and jelly ndwich on toast is undeniably a eat marriage of taste and texture.

It often surprises people when hear of a professional cook eatg such "common foods," as if it's me dirty little secret. ("Joe eats anut butter and jelly sandwiches? It he's a chef!") But if a chef's diet insisted primarily of what he or e cooked in restaurants-demilace and wine reduction sauces, eam, etc.—they would be as big as house, not to mention plagued by cus digestive problems. The great of August Escoffier was said to eat simple plate of steamed vegetables . his primary meal of the day. For , it's peanut butter and jelly.

The peanut butter and jelly sandh may seem like an American usic, but in fact it's a comparativerecent addition to our culinary pertoire. Leavened bread, of course, s been in existence for some 6,000 irs, and the sandwich has been a pular favourite since 1763 when Earl of Sandwich began to eat his lals between two slices of bread. if the method of preserving fruits sugar, such as jellies, jams and malades, has been in existence lost as long as leavened bread. in all presidents as a communion distutt is relatively new, though; hut hutter was first introduced as the source of ptein at the St. Louis World's Fair 1890, and the famous and indus-Jus scientist George Washington er began researching multiple for peanuts around 1914.

. Jours Pr

Claim the dish had its beginin the early 1930s, but as far as tell it originated during World if when staples such as butter, and meat were in short supAt the same time, a common in the children was bread and

butter, and sometimes jelly. To compensate for the lack of butter, mothers began to use peanut butter, which was in plentiful supply. Not surprisingly, kids liked it. In addition, peanut butter and jelly sandwiches were supposedly

also on certain GI ration menus. When these GIs

crave this sweet and savoury snack.
The rest, as they say, is history.

As with any other meal, when you're purchasing ingredients for peanut butter and jelly sandwiches, take care to purchase the best. In the case of peanut butter, buy the

natural type. Read the label; the ingredient list should simply state "peanuts" (and sometimes salt). Sugar in peanut butter is unnecessary; your sandwich will be sweetened with jelly. There is sometimes

a thin layer of oil floating on the top of quality peanut butter—this is

actually a good sign, because natural peanut butters do not contain any sort of emulsifiers or stabilizers, which means some of the oil will inevitably separate from the peanuts and float to the surface of the jat Simply stir it in before using it. One of the worst ways to ruin a good

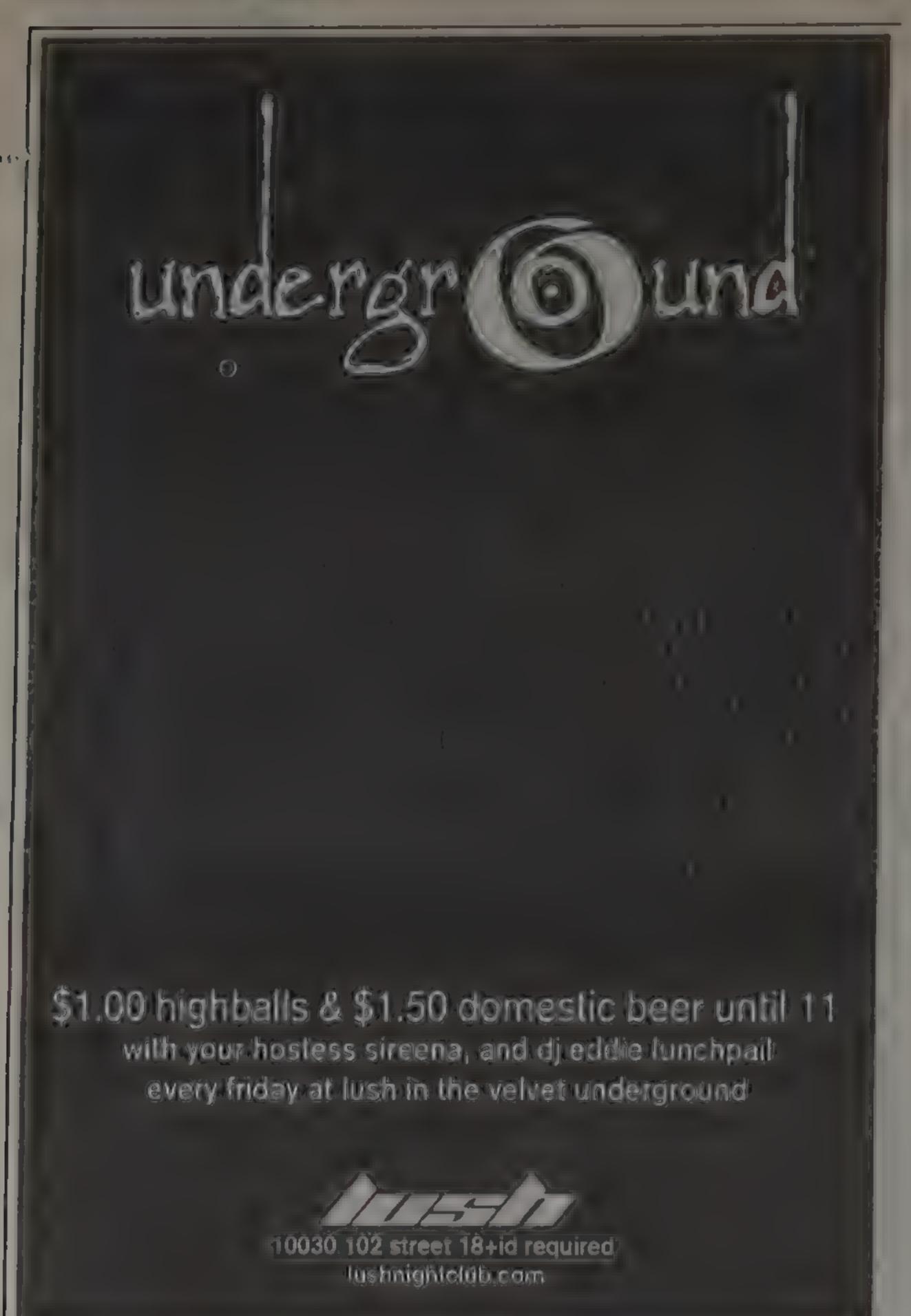
PB&J is to use low or reduced fat peanut butter. Who knows what the fat is replaced with? Personally, I'd rather consume a small amount of something pure than some sort of unnatural emulsion

#### Jam concession

If the jelly is of good quality, with minimal, natural and recognizable ingredients, it too can be a reasonably healthy food—processed fruit, with a little sugar and pectin. There are even jellies available without sugar (sweetened with fruit juice) Those with pieces of the actual fruit in them, such as preserves and marmalades, are an extra boon.

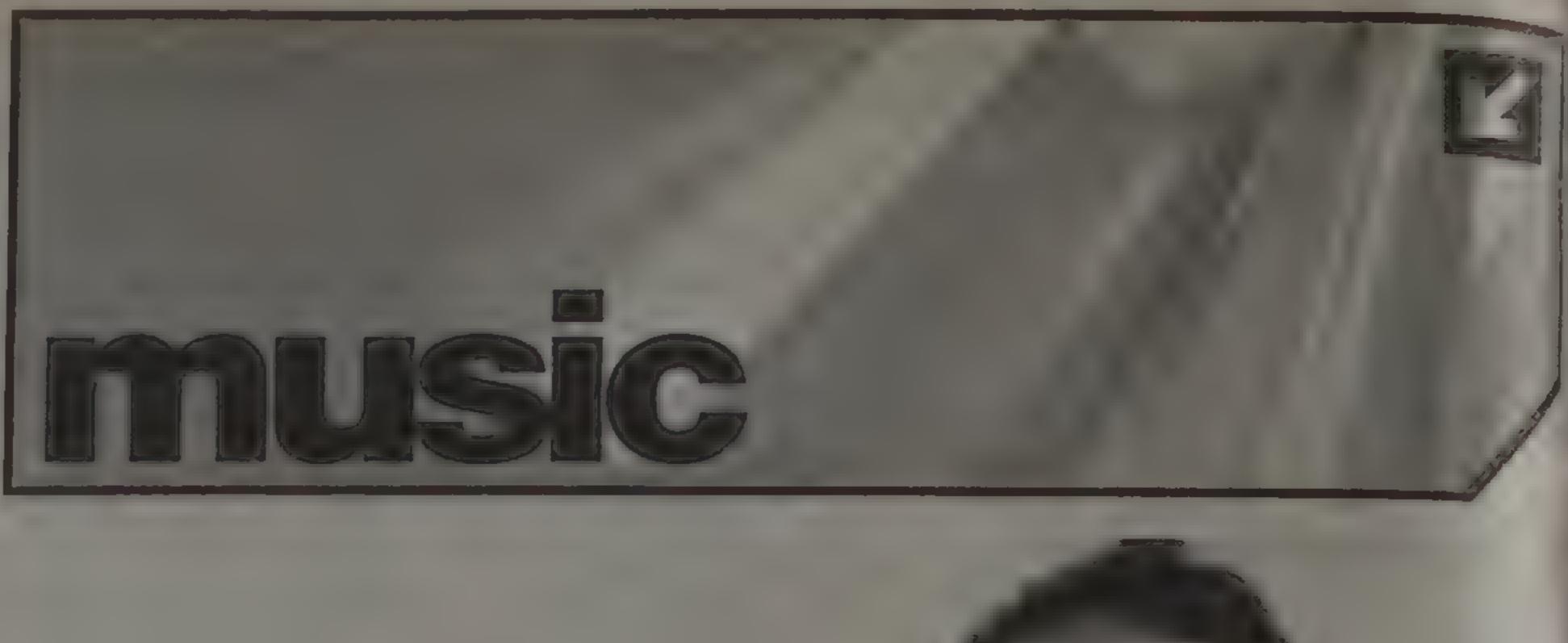
The one component that will make or break your sandwich, however, is the bread. (If you begin with quality bread, you can make a delicious sandwich out of almost anything.) Of course, homemade bread is the best-making it nurtures both the body and soul. But there are plenty of quality loaves to be had at any number of local bakeries. I hardly need add that the spongy-soft, stick-to-the-roofof-your-mouth supermarket bread has no place in serious sandwich making, unless you're planning a retro '70s party. But that's an entirely different menu. O







Call the Festival Place Box Office at 449-3378



MacPherson... in person



Winnipeg's still a hotbed of social activism, and folkpunker is at its hub

inger/songwriter Greg MacPherson has a few theories why there's so much sincere, sharp music being made in Winnipeg these days. First of all, he laughs, it's a cool city—and we all know that cool people do cool things. Secondly, it's a cold city. With no chinooks to soften the winter freeze-up, people huddle indoors and create. "It's an incubation period," MacPherson explains over the phone from the offices of Project Peacemakers, a social justice organization he's wrapping up a term position with just in time to tour with his band. But the onetime gravedigger with a degree in labour studies has a third, more scholarly suggestion.

"Winnipeg is historically a conflicted city," he says. It's seen significant strife between natives and whites dating back to the days of Louis Riel and the Red River Rebellion. It also has a long history of labour clashes like the Winnipeg General Strike of 1919. It was a base for radical political movements like the CCF. And, MacPherson notes, it's a poor, stagnant city—there's been no oil boom in Manitoba-still struggling to define itself. "My theory is that artists are reactionary-type people," he says. "People like me look around and react to what they see. Being an observational kind of person in a city like this, you can't help but react to the conflicts."

With a critical mass of alternative culture flourishing around the hub G7 Welcoming Committee activist record label, which next week will release MacPherson's second album, Good Times Coming Back, Winnipeg's independent artists don't have to look far to see people making music about and for their community. And while the Cape Breton-born, province-hopping MacPherson doesn't necessarily write songs from a Winnipegger's point of view (or even write songs explicitly about Winnipeg), it's certainly a sustaining and supportive, albeit somewhat Incestuous atmosphere. Plus it helped him hook up

folk-punk

with Weakerthans drummer Jason Tait, who provides the space echo percussion and spirited play behind the kit on MacPherson's album and tour.

#### Meet the new boss

Described in G7's bio as a "Springsteen of the North," a comparison he doesn't outright reject but blames his "friggin' record company" for invoking, MacPherson's songs are taut guitar-and-drums rock. Living downtown, he says "urban living" infuses many of his inner-city dispatches (and his Urban Living is not a glossy home decor mag). The words may be simple, but the ideas ain't. Songs start down by the old train station or with someone running through the ramp parkade, but before long they're burrowing into your conscience. The acoustic guitar becomes electric, the lull becomes a clash. And though MacPherson's narratives often end with somebody

embrace, you can feel the scars from the alleys and rooftops and epipha nies that got him there. That whole thing about surface-level and deeper meanings wrapped up together MacPherson's got it down.

"I don't usually like to tell people what my songs about," he says, amiably deflecting my request for specifics. "It sorta cheapens the process." To give you a general idea about Good Times Coming Back, The Day the Water Dried up From the Tap" came out of a friend's observe tion that it'd be easy to fuck will Winnipeg's-or any city's-wa's and electricity infrastructure. Ind "Numbers" MacPherson wrote which working at the cemetery. By himself for a couple of months, he'd bring his guitar and strum. Almost 30 and scratching by financially like many of his cohorts, he pondered the way society associates success with you credit rating. "I don't like to thin about the future/I don't like to thill about numbers," he sings, sounding an awful lot like Richard Buckner

Despite MacPherson's consciou effort to make songs with imager and themes that are only specific himself, people like to guess he's getting at (not the ones whe ten just for the beat or the veand that's fine, too). His dad 15 11 best at devising bizarre scenar "He usually thinks I'm being I wholesome," says MacPherson thinks I'm singing about Jesu think my mom would be happier I was singing about Jesus instead women. Or communists." O

Greg MacPris Power Plant (University of Alberta)

Wed War 21

# chilly reception

Which chillout discs are cool and which vill just leave you

DAVE JOHNSTON

It might be spring, but nobody's told the weather. There's still snow on the ground, the frost is ill drying out our skin and we still vant to hibernate. That must be the eason why there are so many chillut discs landing on my desk.

The advent of the chillout disc is relative of those raver-friendly mbient discs, and provides the per-

ect soundtrack for those post-club noments. Chillout nusic lets us relax, nwind and detox. fou don't even need to be a crazy dance music fanatic

o reap the benefits. Of course with so many titles out there begging for your hard-earned dollars, it's hard to rigure out which one you want. illow me to offer some guidance.

Naked Music might seem like a new name, but it's one many dedicatd house fans recognize as a source for uality deep beats. Under the pseudorym Blue Six, label honcho Jay Denes spent a lot of time putting together his tebut record for Naked, Beautiful Immorrow (Naked Music/Virgin), and it shows. The atmosphere is lush and sexy, thanks to the liberal inclusion of live instrumentation. The occasionally jazzy Beautiful Tomorrow nevertheless has enough funk to make it a sweet soundtrack for a Friday night bath or Sunday afternoon drive.

Nitin Sawhney doesn't specifically make chillout music, but his first album for V2, Prophesy, is a sophisticated journey in rhythm. Tracks flow



seamlessly into each other, as Sawhney drafts musical ideas from all over the globe. More importantly, there's a message in his medium as he tries to use tion of material-Coldplay, Air, Blur, Groove Armada, Moby, St Germain, to name a few-all tastefully arranged to make that chai tea seem all the most tasteful. It also might make you want to shop at the Gap or Ikea or something, which might not be a good idea if things like credit card bills make you cry or maybe vomit

Then there's the hi-fi sophistication of Thievery Corporation and their latest mix disc, Songs from the Verve Hi-Fi (Verve). The Washington D.C. duo of Rob Garza and Eric Hilton were given complete access to the legendary jazz label's archives, resulting in this outstanding collection of rare jazz and bossa

> nova grooves by the likes of Willie Bobo, Stan Getz and Luiz Bonfa. Astrud Gilberto and Richie Havens. It's also cooler than anything

your raver friends might drag out.

That is, unless they've got a copy of the KLF's classic Chill Out album, the thing that started this whole chillout craze in the first place. Or Brian Eno's Music for Airports. Or maybe a disc of inaudible white noise made by an obscure nihilist collective in Berlin. Remember when there used to be a time when people relaxed in silence? What a strange, archaic, novel concept. O



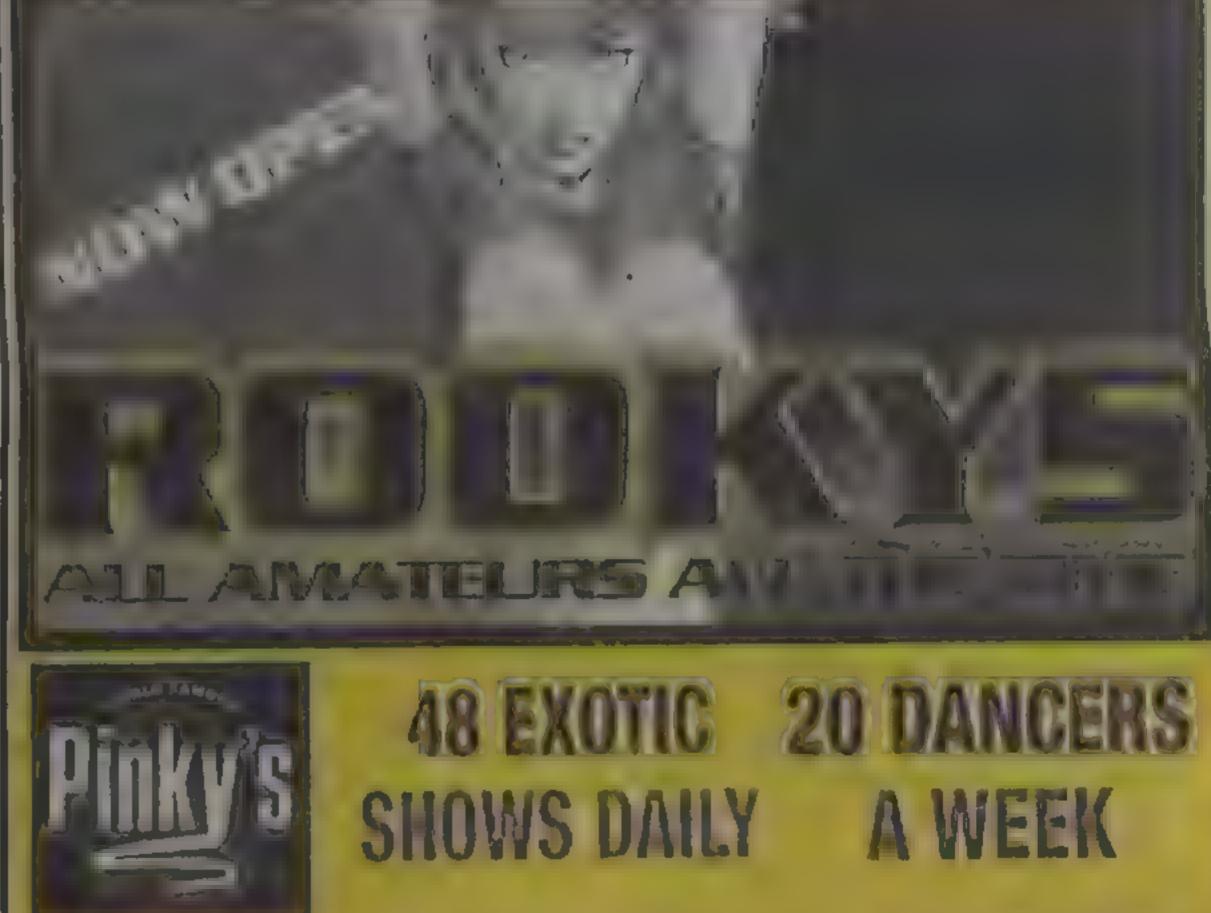
technology as a gateway to his spiritual self, so Prophesy becomes an abstract audio diary of his travels. And how could you pass up a guest appearance by none other than Nelson Mandela?

#### Frigid Virgin?

If thought-provoking treatises are not for you, then drop a few bucks on the simply named double-disc set The Chillout (Virgin). It features the most commercial selec-







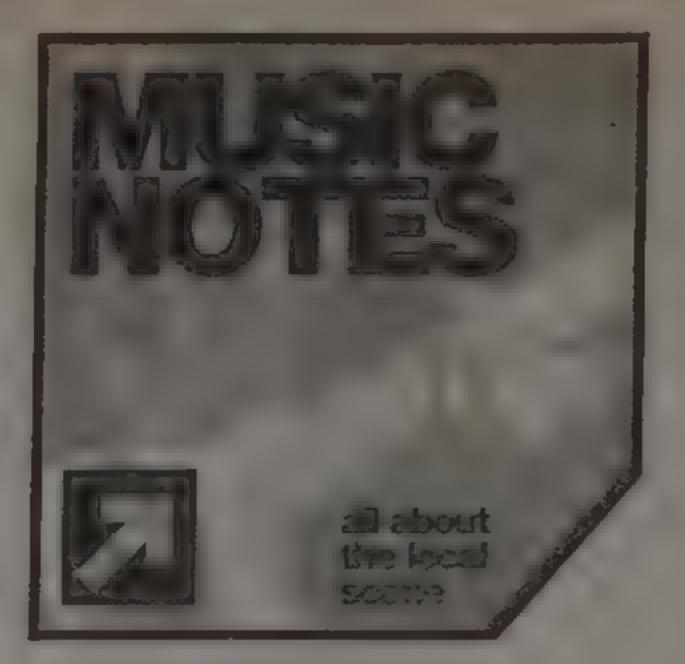


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WAYNE ARTHURSON

#### Dancing in the head of a Pineo

Steve Pineo Band • With Beautiful Joe and the Codependents . Festival Place (Sherwood Park) • Fri, Mar 22 Calgary guitarist Steve Pineo is going to be pretty busy Friday night at Festival Place. Pineo will not only open the show with his eponymous band (which includes Tim Leacock, Ross Watson and Kit Johnson) but he'll also perform with the two other bands on the bill, Beautiful Joe and the Codependents.

"I'm not exactly sure how I'll be feeling," Pineo says, "but I think I'll be feeling alright after the show. It's just a matter of switching gears, but I'm usually sitting in with people. If I was there watching the show, they really wouldn't let me hang out in the audience; they'd have me up there sitting in."

Pineo will have to do plenty of stylistic gear-switching, though. He admits that his namesake band is a little more on the jazzy side, which will

help get the show off to a good-start and let the audience settle in. Pineo is known as one of Calgary's premier songwriters—he was responsible for the Paul Brandt hit "Canadian Man," for instance, and his most recent disc, A Perfectly Good Friendship, has been garnering rave reviews since its release last Christmas. Pineo is currently producing a disc for Calgary saxophonist Mike Clark. "He played in one of my bands, so he's used to being bossed around by me," he says.

After the Steve Pineo Band's set, they'll add vocalist Jane Hawley to the mix and become the rootsier Beautiful Joe. "We started as backup for Jane for the recording of her CD," Pineo says, "but then we realized that we had something going here and made a band. Jane plays fiddle guitar and she sings Emmylou- and Lucinda-like, so it'll be a different feel from the first set." Hawley was once a member of Jr. Gone Wild (who wasn't?) and has shared the stage with the likes of Lyle Lovett, Ian Tyson and Blue Rodeo's Jim Cuddy and Greg Keelor.

Finally, after an intermission, Billy Cowsill will jump onstage and the Codependents will take over. "That's our party band," Pineo says. "The emphasis for the Codependents is a little bit of original tunes, but most of the songs come from 1955 to 1965 with a few exceptions. It covers the gamut from rock to pop to country. It's Billy's favourite music and it's really up there with my favourite kind of music. It's kind of a restoration project; we work really hard to make it sound authentic."

The Codependents are a big hit in Cowtown. Their live disc, simply titled

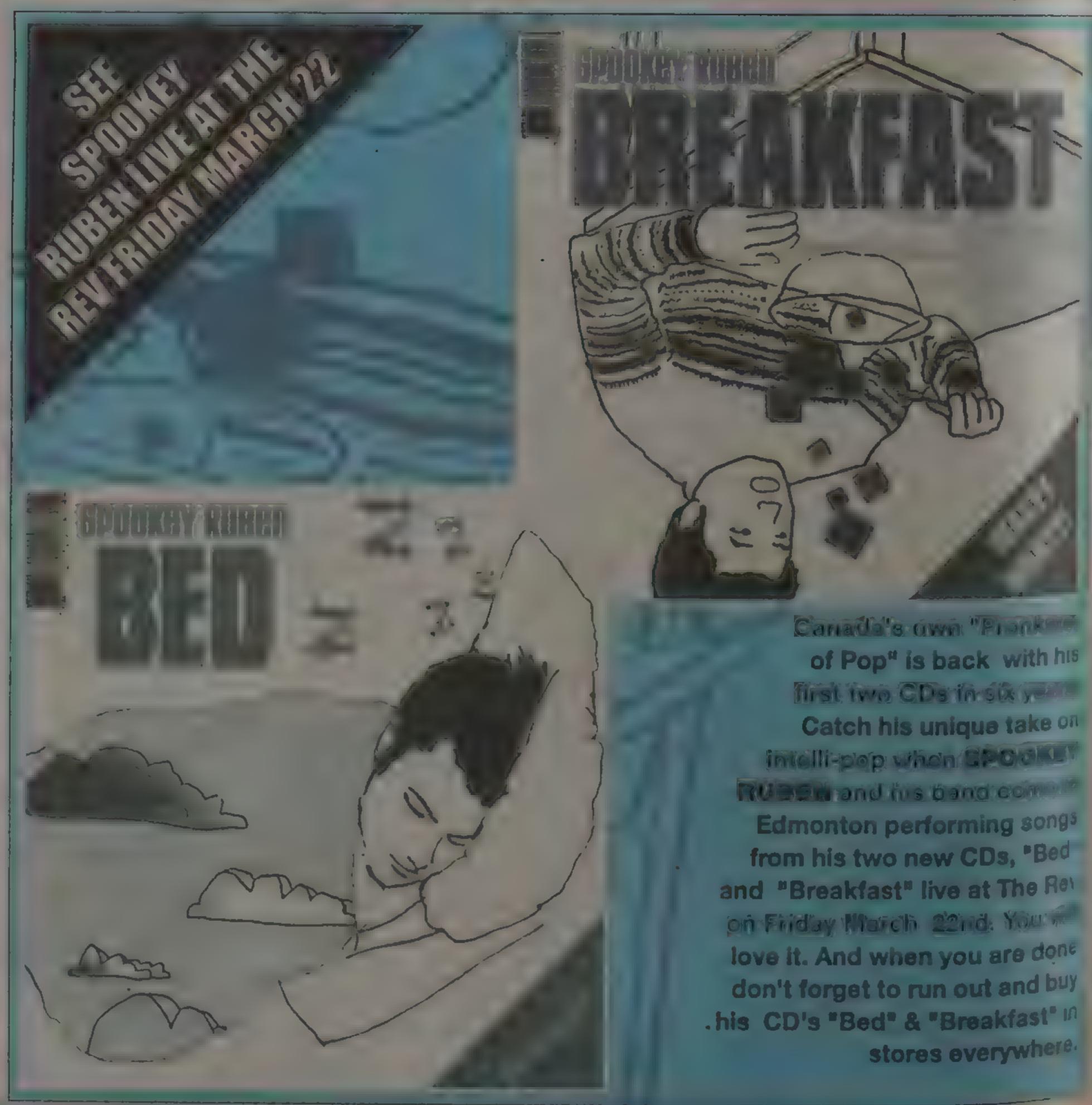
Live Recording Event, has been the seller at the Megatunes Records Stofor over 14 weeks. The disc was record ed at the Mecca, a small BBQ joint no outside of Calgary. "Billy dropped in there for bacon and eggs one dans Pineo explains, "and the owner kn. who he was, had a guitar and said you sing me a song I'll buy you to fast.' And then he started doing som casual appearances there-no, no, no for the food—and it just kind of turna into a southern BBQ place with m.

Tickets for this Pineo-heave evening are \$18 for cabaret, \$165 for adults and \$15 for children and seniors, and can be purchased at the Festival Place box office (449-3378) or through TicketMaster.

#### Spooky truth

Spooky Ruben . With Young & Sexy and Little Baby Cupcakes Rev Cabaret . Fri, Mar 22 Some of us like to fall asleep to music. Some c us like to wake up to it. Either way, it's a part of our life. But there must have something more that Ottawa-born Spooky Ruben was looking for when he made Bed and Breakfast. Last year, the offbeat electro-pop musician released a two-disc opus that used those two particular moments of the day as frames for his unique brand of junkshop beats and musings.

Bed has a definite analog feel to it evoking feelings of warmth and security, as if we were nestled in our beds taking stock of the day just past in our dreams. Conversely, Breakfast looks into the future with digital eyes, as if we're watching liquid crystal numbers flip by on the clock as we hurriedly devour a



attract formidable talent to attract formidable talent to toise's John McEntire and to mention Jim Gilmour of an prog-rock legend Saga.

I and Breakfast have become and started his own Hi-Hat and steakfast.

Vith a full band in tow, Ruben is ping at the Rev Cabaret in an apt to not only remind people he's alive but also that he's pumped up desire to make music we'll want with. —Vue Staff

#### skating game

rodabeen • With Niceguy and ar Collector • Power Plant (U.A.) • Sat, Mar 23 Woodabeen's . Newby can't play hockey, and ashamed to admit it. "I can play a at game of road hockey," he says, ti can't skate."

But his lack of hockey skillz doesn't n he doesn't enjoy the game. He's r written a song about his predicat, "Play the Pastime," a sad song ut a guy who loves hockey but ertheless feels left out of the great adian pastime. Newby wrote the 1 in response to the Hockey Night anada Theme Song Contest. "I hatching a game on Saturday when they announced the conhe says, "so I checked it out, the song, we recorded it and sent it out." Out of the many -s, Woodabeen received honle mention, winning as their cache of Hockey Night in Canashirts. They haven't arrived yet.

other Woodabeen news, the is making plans for a full-length in the fall and hopefully a trip to duver for the New Music West rence. They've asked various is for advice on how to get invition the conference, but most of advice was where to park the van duidn't get stolen.

Dut their website at www.woodn.com You can also hear some of .v songs at mp3.com.

#### C 11 GARDINARY

Mar 28 Mark Kozub, the outpresident of the Stroll of Poets
ty, is going out with a bang.
involved in two major events
h 28 to kick off National
Month—and end his term of
m style.

Face-Off Challenge at 16's. It's an no-holds barred 15 nowdown featuring Kozub, Benoit, Tim Bowling, Marilyn and Shirley Serviss. The mayem, mayhem starts at 7 at 8:30, Kozub will be

Drugwally released in 1895, the record known is Circa quickly became a coveted prize in C. muck indicator, mostly for its the above which we wonderfully disjuinted by erence point. But the group that record a 10 Nick Buzzi soon Mantin Tielly went on to become the correstone of the Rheostatic and a notice.

white the salso reach, to resurrect Nick Bull with the time it re-release of Circa on

oronto-based Sex Shooter Rules I will be unweithing of this latest solo

midBarn, Williamiek vyll jogn tuelli omstaage at fin Pan Alley on Thursday March 28

heading over to Orange Hall (10335-84 Ave) to join his Raving Poets Band for an opening set, following which they'll back up sheri-d wilson, who has just released a disc of her work, as she performs for the crowd. "Her stuff is amazing," says Kozub. "It's got a kind of a hip-hop feel to it, but that would be a limiting description of her work."

nekers are \$40 m advance, \$42 at the dom

more the didn't even suspect to

Tickets for the Rhymes with Orange Hall show are \$5 (it's a nominors event) with proceeds going to

YouthWrite, a Writers Guild of Alberta educational event which provides workshops for young writers. "I think it's a great thing," Kozub says. "I would have loved something like that when I was a kid. When I was a kid, it was vaguely embarrassing to say you wanted to be a writer. And if I had gone to a class with other kids who were into the same kind of thing, it would have been cool. I would have felt less of a freak." O

the poppy salesman bondrillier, Green Smith





watch for the Education 2002 supplement in the last issue of every month

SHEET SEPTEMBERS Edwin & the Pressure brand new album hits stores Tuesday, April 2 April 3 The only way you can get at the Iron Horse into the show is to win tickets Doors onen at 8 PM from the Bear or The Iron Horse. Lunch Dinner Drinks

tor more defails

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### FALLS GIVE ENTER

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Deadline is 3pm Friday.

#### ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 22: Christine Fellows (CD The Last One Standing release), A Girl Named Sue, Dean Lonsdale (of Soft). TIX \$7. SAT 23: Las Vegas Crypt Keepers, Speed to Kill. FRI 29: Hot Hot Heat, Mico, The Stars Wept. SAT 30: Cripple Creek Fairies, Whitey Houston, The Homewreckers.

REV 10030-102 St., 423-7820. THU 21: Thepreshurepoint, Darwin's Engine,
Thebetterhalf. FRI 22: Spookey Ruben,
Young and Sexy, Little Baby Cupcakes. THU
28: Les Tabernacles, The Neckers, The Drastics. FRI 29: Darkson Tribe, DJ Shortfuse. Tickets for all shows @ Blackbyrd Myoozik, Listen.

#### BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 29-SAT 30: Fingals

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. • Every SAT (3-6pm): Hair of the Dog. No cover. SAT 23 (3-6pm): Proxyboy. No cover. SAT 30: John Gorham, Terri Morrison.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 21-5AT 23: Nigel Mack and the Blues Attack. SUN 24: The Blues on Whyte House Party All-Stars, MON 25-SAT 30: The Lou Pride Blues Revue. SUN 31: The Blues on Whyte House Party All-Stars.

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 22-SAT 23: Rhonda Withnell.

CLIFF CLAYVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

**CONRAD'S SUGARBOWL ON 124TH** 10724 124t St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Respencer. • Every SUN: Ordinary Day with Royale and guests.

THE EDMONTON ART GALLERY Winston Churchill Sq., 420-1757, FR (7pm): After Dark Series, Joe Norris of the Sea: Linda MacDonald, Marc Ladouceur, Liz Dorman (Celtic). Tix TIX on the Square.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471 9125. THU 21 (8-11pm): Open Stage (22: Terry Morrison and John Gorhan, 23: RMB (CD release party), Ron Taylo, Marty Siltanen. THU 28 (8-11pm): Open stage.

HONEST MUR'S BAR AND GRILL 8 82 Ave., 463-6397. • Every THU (9:30. 10pm): Open stage w/ Keep Six. All recians welcome. THU 21-FRI 22: Loose Cannan, Mr. Lucky.

MAXWELL T'S 7230 Argyll Rd., 463-7 FRI 22-SAT 23: The Lionel Rault Band

MEZZA LUNA LATIN CLUB 10238-184 St., 423-LUNA. • Every WED and THU (9 11pm): Latin dance lessons. • Every week. Live Latin music.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Har 10860-57 Ave., 487-7931, 434-5957 ... night jam sessions.

NU WAVE PUB 18228-89 Ave., 489-9627 SAT 23: Loose Cannan (blues/roots)

O'BYRNE'S 10616 Whyte Avenue, 414 6766. • Every MON: Industry night with music by The Suchy Sisters. SUN 24 (9:#0pm): Open stage w/ Ben Sures O'MAILLE'S PUB 398 St. Albert Tr., Mistin

Hill Shopping Plaza, St. Albert, 458-570 •Every TUE (8-11pm): Open stage

RAY'S 15211-111 Ave., 486-3390. SAT 23 Cold Feet.

ROSEBOWL PIZZA AND LOUNGE 10111 117 St., 482-5152. • Every SUN: Sunday night jam with host Mike McDonald, THU 28: Tippy Agogo.

SCRUFFY MURPHY'S IRISH PUB

SEE NEXT PAG

### PEUSINE EN

4 PLAY NIGHTLCLUB-10338-81 Ave . THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invinceable

THE ARMOURY-10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR-10324 Whyte Ave . WEO: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny 5, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly quests

BLACK DOG FREEHOUSE-10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB-10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with D) Invinceable and Bomb Squad . SAT: Asian Connex, with DJ Forever • SUN: Ladies Night, with DJ Invinceable, MC J-Money and Rude Boy 45

CEILI'S IRISH PUB-10338-109 Street, 426-5555 · MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS-10148-105 St. • (780) 425 2582 • THU: guest Dls • FRI: Thunder Dave, Slav, Mr. Anderson, LP . SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable. and guests—MAR 23: DJ Fresh and Baby J (Calgary)

DEVLIN'S-10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA- 4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

FLY- 10203-104 St., 421-0992 • FRI; house with Dr. Yvo . SAT: house and R&B with Alvaro

HALO-10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortround • FRI: How Sweet It is, hip-hop and R&B with Urban Metropolis (D) Ice, Kwake) . SAT: For Those Who Know... with Junior Brown, Amedeo, and Ryan Mason

IRON HORSE--8101-103 Street, info 438-1907 • WED: Freetlaw, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV-10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel & Roel . THU Tush-Trauma

drum 'n' bass & jungle with residents Phatcat gree, Skoolee and guests • FRI: Main-Whee M with Remo Williams and Bobby Torpedo and r guests; Velvet--- Underground, alternative 5 with Eddie Lunchpail . SAT: Turbo, progra trance and house with alternating guests; Veties 'n' Nines, with Rerun and Sundog

MAJESTIK-10123-112 St. • THU: House mg residents Tripswitch, Sweetz, Kristoff and guest 28: Paranoid Jack (Toronto) • FRI: Slamm and progressive club with Charlie Mayhem 1 and guests—MAR 21: DV8/Invictus night w ! Stone, Derkin . SAT: hard house with Cruck Cher Dee and guests—MAR 23: DJ Nitro (USA)

NEW CITY COMPOUND-10167-112 St., 413-437 • TUE: Likwid Lounge-Stellar, Brit Pop, h indie Rock, with DJ Bluejay and Travy D . Vit. urbs-Atmosphere, old school, soul, house hop, with Cool Curt and Slacks . FRI: Subside LeBondage, Bluejay, DJ Damage • SAT: Solo urdays Suck, with DJ Blue Jay and Nik Rofe 1

RED'S -- Phase 3, West Edmonton Mall • MON \*\*\* Mondays . TUES: Toonie Tuesdays . SAT: Sate Night Party, with DJ Kenny K • SUN: Hypno Scient

THE ROXY-10544-82 Ave, 437-7699 \* TH Night • FRI-SAT: top 40 dance and R&B with DI

THE ROOST-10345-104 St. . TUES Roots, R&B and hip-hop with Break Fluid a • FRI: Upstairs: house with Alvaro, Reads lik, Topaz, Yvo and guests

SAVOY-10401 Whyte Ave, 438-0373 Rock, with Dis Rich and Shane . SAT. Be Ariel & Roel . SUN: French Pop, with Dejs .

SQUIRES-10505-82 Ave, downstairs \* 1 Motive with rotating hosts DJ Waterb Kryptokane and guests-MAR 25: Enja, Gr Goldfinger

THE SPOT-10148-105 St. (late night/after THU: Ladies Night, with DJs Cool Curt, POW Ambiguous • FRI: The Fearless Five • SAT- Inf and hard house with the Starving DIs (Tristian Vaas, Diazo) and guests—MAR 23: DJ Waterb

SUBLIME (late night/after hours)-1014 Bsmt. 905-8024 • FRI: Astrotop, Darcy Ryan house with Manny Mulatto and Locks rotating guests Solo, Ryan Mason and Lacke

THERAPY (late night/after hours)-10026 (alley entrance), info 903-7666 + FRI: 1500 dam, Prime & Propa, Tripswitch, LP; But Spanky, Alias, Charlie Mayhem . SAT Jameel, Sweets, Tiff-Slip, Dave Therman Bobby Torpedo, special guests, Anthony t

#### THE CAMESKILY

d from previous page

Open stage hosted by Chris

•Every THU (7:30-10:30pm): Acoustic stage hosted by Ron Taylor.

12336-102 Ave-451-7-574

\*\*RACK CAFÉ 10333-112 St., 421
\*Every THU (7:30pm): What Happens

\*\*(consed, improv show) hosted by

\*\*Imm Neil of CFRN TV, starring Donovan

in of Atomic Improv. \*Every WED

\*\*): Singer/songwriter circle. THU 21

\*\*): Singer/songwriter circle. THU 21

\*\*): The Music of Weather Report

\*\*\*(80s jazz group) w/ Bill Jamieson

\*\*\*(keyboard)

Tilo Paiz (percussion). \$3 cover. FRI
AT 23 (10pm): Bobby Cameron Band

5. \$6 cover. SUN 24 (8pm): Sunday

1 Live: Matthew's Grin, Killer Comedy

7 DI Dudeman. \$5 cover. MON 25:

1 Show (7-9pm): The Ubiquitous

1 Stra. I The Show (10pm):

his band (from Australia). Late show m): Mazinaw. TIX \$12 ad., \$15 day of. tickets @ TicketMaster, Sidetrack. WED 30pm): Mazinaw. No cover. THU 28 ): TBA check www.sidetrackcafe.com ails. \$3 cover. FRI 29-Sat 30 (10pm): let Dwellers. \$6 cover. SUN 31 (8pm): Jay Night Live: Joint Chiefs, Killer ledy Show, DJ Dudeman. \$5 cover.

ARBOWL CAFÉ AND BAR 10922-88
433-8369. •Every FRI (10pm):
writer night. •Every SUN (8:30pm):
Miles presents: "Rise." Inspirational
rentals (pass the hat). FRI 22 (8:30pm
): Mark Sterling. \$10 cover. FRI 29 (9pm
): Steve Coffey (from Calgary) w/ Russ
e and Steve Relf. \$6 cover.

s GRILL 7106-109th St., 413-9606. 22 (9:30pm): Ann Vriend. No cover. FRI 9:30pm): The Ancestors (alt.). No cover.

rown FOLK CLUB Woodcroft nmunity Hall, 13915-115 Ave., 436-4. FRI 29 (7-7:30pm musician sign-up; ) door): Open stage. TIX \$3, members

#### CLASSICAL

SAINTS ANGLICAN CATHEDRAL
35-103St., 420-1757. FRI 22 (8pm): Da
a Singers w/ Janet Smith (soprano).
15 adult, \$10 student/senior @ TIX on

CATION HALL U of A Campus,

extra. Featuring Yelin M Nam and Lana rong. TIX \$10 adult, \$7 student. MON roon): University of Alberta Noon Hour Series. Free.dent/senior @ TIX on the are. •420-1757, 492-0601. THU 28 ): Faculty and Friends: Joel Quarrington s), Janet Scott Hoyt (piano). TIX \$12 \$7 senior/student @ TIX on the re, Department of Music, @ door.

St. SAT 23 (8pm): Ensemble de la Rue ents La Vie en Rose. TIX \$15, \$10 stu-L'senior @ The Gramophone, Orlando

\*RCH 10015-149 St., 420-1757, 436-FRI 22 (8pm): Edmonton Youth Estra's 50th Anniversary, Michael By (conductor). TIX \$10 adult, \$7 stu-Isenior @ door, Adv. tickets @ TIX on Square, the Edmonton Youth Orchestra.

#### 01.033

1 T'S GRAND CENTRAL STATION
-104 St., 438-2582. •Every WED/FRI:
40 w/ DJ Damian. •Every SAT: '80s night
Damian.

9407. FRI ZZ-SAT 23: Kim 4

57. THU 21-SAT 23: Clockwerk. THU AT 30 Covergrd (tribute to women of

7469. •Every SUN: DJ Diabolic spins the finds from way out.

Ave 484-0821. • Every THU-SAT: DJ

GAS PUMP 10165 THAS 455 455 501

REENHOUSE NIGHT CLUB
Neighbourhood Inn, 13103 Fort Rd., 4729898. • Every WED-SAT: DI Travis.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 22-SAT 23: Matthew's Grin. FRI 29-SAT 30: Hy Jynx.

THE INFERNO DANCE AND RETRO
NIGHTCLUB 9920-62 Ave. 408-2877 Top
40 Uam and Lawrence Performed Dj. Wax
from Vancouver, TIX \$8 adv. No minors.

\*Every SAT: Power 92 live on location. MON 25 (8pm-1am): Spring Break Part I: Music by Urban Metropolis Soundcrew. Ages 15+. SUN 31 (8pm-1am): Spring Break Part 2: Choclair, Baby Blue Sound Crew, Harpoon Missile. Ages 15+. TIX \$10 @ Soular, Underground.

WEM, 489-1330. Top 40 country and dance music.

**STARS** 10313-96 St., 988-6699. FRI 29 Sylvie.

#### CONCERTS

ARTS BARNS 10330-84 Ave. •SAT, Mar. 23 (8pm door): A Night of Salsa, Samba and Reggae: iBombal (modern Latin, jazz, funk), Mixed Roots Malaika Barriffe, Dorant and Curtis Ross, former members of Frank Carroll Band and Feast (reggae). Roda de Capoeira -CREA, Edmonton and Ache Brasil, Calgary will perform the art of Capoeira in a big circle (the Roda) accompanied by music and singing. TIX \$10 adv. @ Blackbyrd Myoozik, Sound Connection: \$15 @ door. Proceeds to CREA. •426-6713, 451-4518. SAT, Mar. 30 (8pm): Spring Metal Meltdown 4: Featuring Tyrant (Tribute to Judas Priest), Indian Police, Septimus. Presented by the Associated Cycle Messengers of Edmonton. TIX \$7 adv. @ Sound Connection, Blackbyrd Myoozik, St. John's Music; \$10 @ door.

**BONNIE DOON HALL.** Bonnie Doon Hall, 9240 93 St. •SAT, Mar. 23: Chris Smither. •SAT, Apr. 6: Tom Paxton. •FRI, Apr. 12 Barachois.

COLONIAL HOTEL MON Apr. 8- SAT Apr. 13: Junior Watson.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. •FRI, Mar. 22 (7:30pm): Live from Festival Place: Presented by CKUA. Steve Pineo Band, Beautiful Joe (Steve Pineo, Jane Hawley, Tim Leacock and

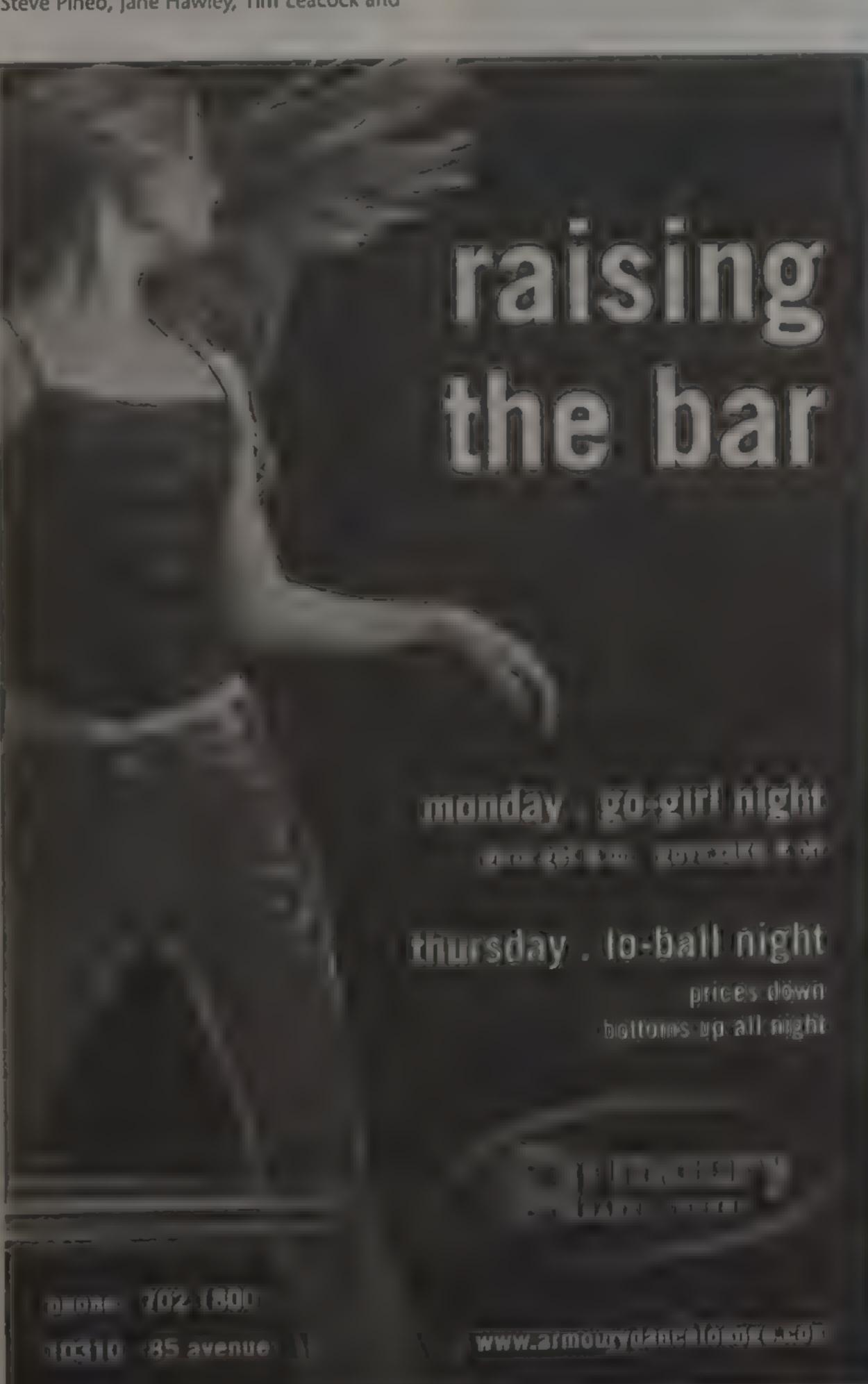


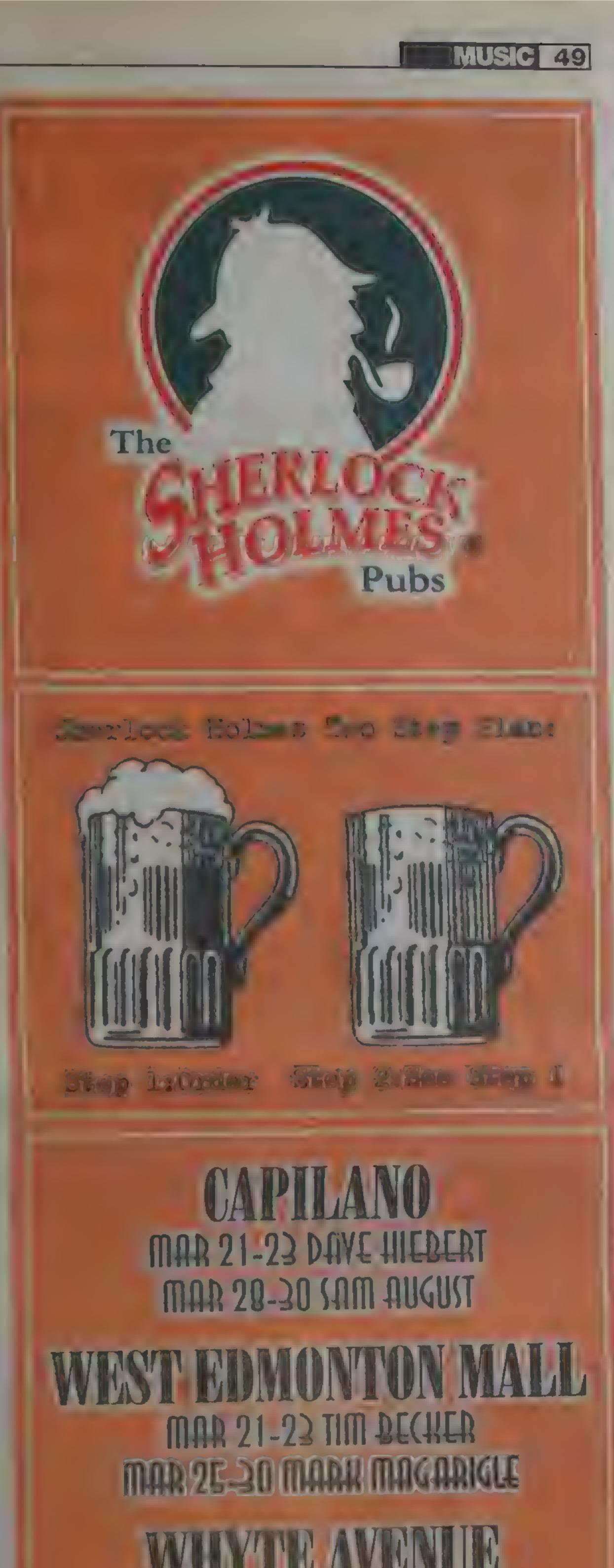
Kit Johnson). The Co-Dependents (featuring Billy Cowsill). TIX \$18 cabaret, \$16 adult, \$15 child/senior. •SAT, Mar. 23 (7pm), SUN, Mar. 24 (2pm): Calvin Vollrath (country fiddle music). TIX \$28. Sat; \$15. Sun All ages •SUN, Mar. 24 (7:30pm): Buddy Waslsname and the Other Fellers (Celtic, folk, comedy). TIX \$20 adult, \$16 child/senior. •SAT, Mar 30 (7:30pm): The Fables (Celtic rock). TIX \$22 cabaret, \$20 all ages. Theatre seating •WED, Apr. 3: Ray Bonneville (blues).

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410, 420-1757

•SAT, Mar. 23 (7pm door): Chris Smither (U.S.A.). TIX \$14 adult @ TIX on the Square

SEE NEXT PAGE





MAR 21-23 MARK MAGARIGLE MAR 27-30 DUFF ROBISON

MAR 20-20 DUEF-RODISON

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# GPHL 2002 HNAISTANDINGS

MINEY Conference

o Mammoth Bhawks o CJSR/FAVA Kings

o Poopygan Panthers 13 o Drooi Devils o Mellys Reach Wings 10 o Nabob Stars

O O Small Arsenal o Mad Bomber Leafs

CEER Conference

23 o B.Dog Hordiques 21 17 O Stash Flyers

Monday, Mar 25 - Confederation Arena BLACK DOG VS MOLLYS REACH (9:00 pm) CJSR/FAVA vs POOPYGAN (10:30 pm)

2 Semi Finals - Tuesday, Nor 26 Confederation Areas

All playoff games are open to the public

Sunday, Mar 24 - Donnan Arena MAMMOTH HAV/KS vs NABOB STARS (9:00 pm) STASH FLYERS vs DROOL DEVILS (9:00 pm)

WIE SPECIAL FUND EXONER INCESS ALSO APPEARING

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#### EMUSIC WEEKLY

Continued from previous page

•SAT, Apr. 6 (7pm door): Tom Paxton. TIX \$14 adult @ TIX on the Square.

THE JOINT NIGHTLIFE WEM, 486-3013. THU, Apr. 11: Big Sugar.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams. TIX \$34.50, \$39.50 @ TicketMaster.

POWER PLANT U of A Campus, 492-2048. •SAT, Mar. 23 (8pm door): Saturday Night Live: Woodabeen (pop rock), Niceguy (w/the old guy of Mollys Reach), Star Collector (Vancouver). TIX \$6 @ door. •WED, Mar. 27 8pm door): A special edition of Wednesday Night Live: G7 Welcoming Committee (the Weakerthans, Propagandhi), Winnipeg singer/songwriter/social activist Greg MacPherson Band (members of the Weakerthans). TIX \$5 @ door, •THU, Mar. 28 (8pm door): Special edition of Thursday Night Live: Projektor (Winnipeg), Radiogram (Vancouver), The Waking Eyes (members of Duotang). •SAT, Apr. 6 (8pm door): Saturday Night Live: Featuring Nickelback, Rake (Camrose), Haven. TIX \$6 @ the door. •SAT, Apr. 13: Saturday Night Live: Knights in White Satan (metal).

PLEASANTVIEW HALL FRI, Apr. 19 Preshure Point, Choke.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave. SAT, Mar. 23 (7:30pm): Chakrabartty: Pallavi Krishnan and Live Music Troupe (Mohiniyattam dance concert).

RED'S WEM, 487-2066. •FRI, Mar. 22 (8pm door): Swollen Members. TIX \$18 adv @ Blackbyrd Myoozik, DV 8, Soular, Foosh, •THU, Mar. 28: De La Soul. •SAT, Mar. 30: Big Wreck. •SAT, Apr. 6: Honeymoon Suite, Rik Emmett.

REV 10030-102 St., 423-7820. •FRI, Mar. 22: Spookey Ruben. •FRI, Apr. 5: The Laura Love Band.

SHAW CONFERENCE CENTRE .THU, Mar. 28: Shocore. •TUE, Apr. 9: The Tea Party.

SKYREACH CENTRE •SAT, Apr. 6 Mary Mary. •SUN, Apr. 7 Michael W. Smith.

TIMMS CENTRE FOR THE ARTS U of A Campus, 451-8000. THU, Apr. 18: The Storytellers Cabaret: Tom Wilson (Junkhouse/Blackie and the Rodeo Kings), Paul Hyde (Payolas/Rock and Hyde), Ralph (beatnik jazz), Dave Rave (Teenage Head, Daniel Lanois), Kathleen Edwards (Men With Brooms soundtrack).

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU, Mar. 28: Martin Tielli.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •THU, Mar. 21 (8pm): The World at Winspear: Mercedes Sosa. TIX \$39 orchestra/dress; \$37 upper circle; \$35 gallery. •WED, Mar. 27: Bruce Cockburn. •FRI, Mar. 29 (7:30pm): Music of Consolation. Pro Coro Canada, Pro Coro Chamber Orchestra with Richard Sparks (conductor). TIX \$26-\$30 adult, \$23-\$26 student/senior. Group tickets of 12 or more \$21.50 adult, \$19 student/senior @ Winspear Box Office. •TUE, Apr. 2: Judy Collins, Richie Havens. •WED, Apr. 3 (12pm): Wednesdays at Winspear: Free concert series starting Apr. 3. Donations accepted toward the Edmonton Concert Hall Foundation. •SUN, Apr. 7. (8pm): Fireworks at the Winspear: Presented by U of A Music Department, TIX \$15 adult, \$10 student/senior @ TIX on the Square.

#### CONCERTS-CALGARY

CANMORE OPERA HOUSE Heritage Park. SAT, Apr. 13 (7:30pm): Buccaneers, Cara Luft (singer/songwriter). TIX \$10 @ Megatunes or call 669-8732.

DOUBLE MO CAFÉ Stadium Shopping Centre. FRI, Apr. 12 (9pm): Cara Luft (singer/songwriter), \$3 cover.

PENGROWTH SADDLEDOME .TUE, Apr. 16: Luciano Pavarotti. •WED, May 8: Usher.

ST. MATTHEW'S UNITED CHURCH 2039-26A St., SW., (403) 232-8525. SUN, Mar. 24 (3pm): Bach Society Festival: Bach birthday concert. TIX \$15, \$12 student/senior/member, children up to 12 years free.

#### COMCERTS-WANGOUVER

CROATION CULTURAL CENTRE FRI, Mar. 22: Millencolin.

#### COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. • Every TUE: Live traditional country music hosted by Bev Munro. • Every WED (8 3.0 pm) .lam. •Every ERL(2 3.0-9 pm) Free James lessons THU-21-SAT 23 Shace Romer TUFF 26-WEDT 27 ROLLOW W. d. THILF 38 SAT 30 Smant Lee

ST. THOMAS COFFEE HOUSE 44.50 Thurnes Street St Albert 458-8225 Haven THE ( 1-30-11 3 Prom) Open James ith from and Penny.

FOUR ROOMS RESTAURANT Edmont Centre, 102 Ave. entrance, 426-4767 7 21 (9pm): Brett Miles Trio. FRI 22 (9pm) Dawn Chubai Trio. SAT 23 (9pm): Dam Skakun Trio.

MILAN'S RESTAURANT AND BAR 85 104 St., 431-0179. MON 25 (8:30pm) Bryce Kulak.

RITCHIE UNITED CHURCH 9624.7 • Every SUN (3:30-5pm): Jazz and reflect Apr. 7-May S.

SORRENTINO'S 10612-82 Ave., 434.76 •Every THU (8pm): Jazz night. THU 28 (8pm): Bob Tildesley Trio.

YARDBIRD SUITE 11 Tommy Bar 1 103 St., 86 Ave., 432-0428, 451-817 • Every TUE: Jam sessions. FRI 22-SAT (8pm door): Jarek Smietana Trio (from, Poland) w/ Kent Sangster. TIX \$12 n \$16 guest @ TicketMaster.

ZENARI'S ON 1ST 10117-101 St. 4 6151. FRI 22 (8pm-midnight): Don Be Trio (saxophone).

#### PIANO BARS

LION'S HEAD PUB Coast Terrace Inn. 4. Calgary Trail S., 431-5815. THU 21-SAT 2 Billy Wiseman. MON 24-SAT 30: Billy Wiseman.

SHERLOCK HOLMES CAPILANO Capital Mall, 5004-98 Ave., 463-7788. THU 21-54 23: Dave Hiebert. THU 28-SAT 30: Sam August.

SHERLOCK HOLMES DOWNTOWN R Howard Way, 10012-101A Ave., 426-7784 THU 21-SAT 23: Sam August. TUE 26-SAT 30: Duff Robison. SHERLOCK HOLMES WEM Bourbon St.

W.E.M., 444-1752. THU 21-SAT 23: Tir Becker, MON 25-SAT 30: Mark Magarra

SHERLOCK HOLMES ON WHYTE 10 82 Ave., 433-9676. • Every SUN (9pm-1am Karaoke, THU 21-SAT 23: Mark Magarre WED 27-SAT 30: Duff Robison.

#### POP AND ROCK

Also see VURB Weekly on page 48 DINWOODIE'S U of A Campus. THU 28: Radiogram.

FATBOYZ LOUNGE 6104-104 St., 437-3633. FRI 22 (9pm-1am): Hoffman-Brown Band.

.44 MAGNUM CLUB 8318-144 Ave., 475 8702. SAT 23 (9:30pm-1:30am): Hoftmar Brown Band.

J.J.'S PUB 13160-118 Ave., 451-9180. FR 29-SAT 30: Swarm (rock).

KINGSKNIGHT PUB 9221-34 Ave, 433

2599. THU 21: XIIth House, FRI 22-SAT 23 Crush, THU 28: King Ring Nancy, FRI 29-34 30: Stiff.

OTTEWELL PUB 6108-90 Ave., 450-59 970-7063. • Every THU: Battle of the live THU 21: Ego Trip vs. Pitstop, FRI 22 54 4 The Flying Crawdads, THU 28: The Subterraneans vs. Grain.

RED'S WEM, 487-2066. FRI 22 (7pm 3 Swollen Members, Moko Only. All agree licensed area. THU 28 (9pm door): Del Soul, Ghetto Concept. TIX \$28 adv. @ TicketMaster, Colourblind, Blackbyrd Myoozik, DV8, Soular, Foosh, Red's, \$33 8

ROCK CENTRAL STATION Kingsway and 10812 Kingsway Ave., 479-4266. FRI 22-54 23: Typhoid Mary.

ROSE AND CROWN PUB Sheraton ( Edmonton Hotel, 10235-101 St., 441-3 THU 21-FRI 22: Brian Calnan. TUE 26 28: Dave Hiebert.

SECRETS BAR AND GRILL 10249-1 990-1818. SAT 30: Songs for Emily Bent

SPORTMANS LOUNGE 8170-50 St 3399. FRI 22-SAT 23: Smilin' Joe Blob

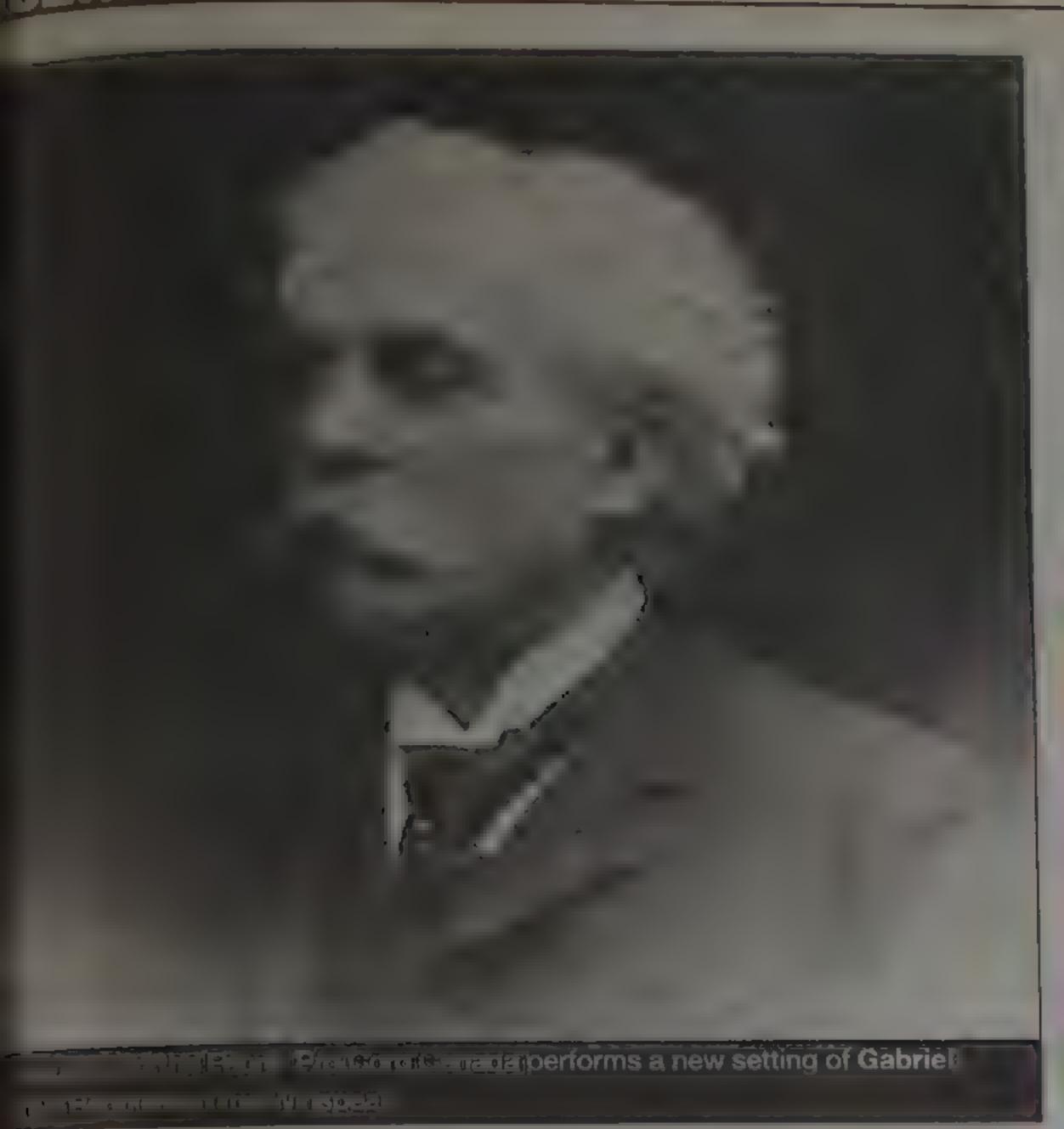
STRATHEARN PUB 9514-87 St 455 5478. Every THU (8pm): Wide approx hosted by Dustin Zawalski.

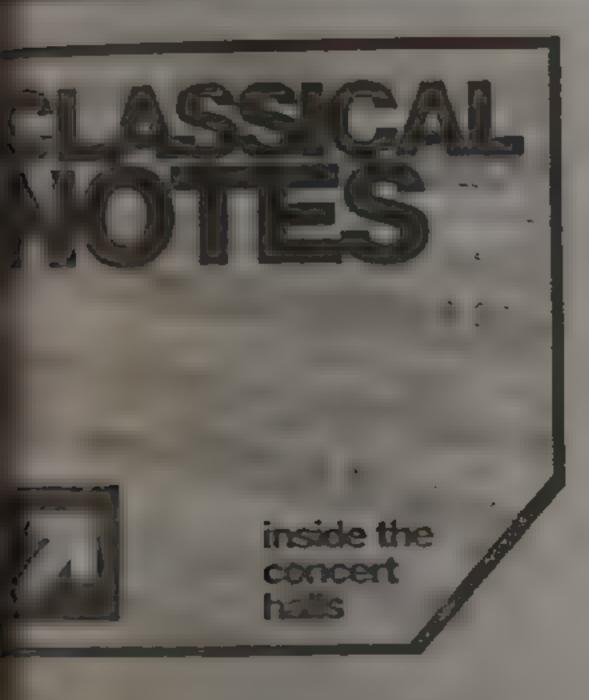
TIN PAN ALLEY 4804 Calgary Tr. S., 1 2060. FRI 22-SAT 23: Rotting Fruit (100) poseurs). THU 28 (9pm): Martin Tie Fire Silvacy, \$12 oas of (LCom). TPA (party barro)

TODAY'S RESTAURANT AND PUB 86 St., 465-6223. FRI 22-SAT 23. Se Sauce (formally Tar Babies).

URBAN LOUNGE 8111-105 St., " •Every TUE: Urban Unplugged. THU 23: Joint Chiefs. \$5 cover. SUN 24 Stars. \$20 cover. Sold out. TUE 26 Unplugged. \$5 cover. WED 27: Insh Decendants \$15 cover THU 28-547 King Musikata Fr Sat \$5 TREET

PETES CLUB 614 Paring 1852 6262. Pever TOL Hip house. WED: Punk and Metal. FRI 29: D.O.A.





BY ALLISON KYDD

#### ster parade

that we've survived St. Patrick's we can get into the right frame and for the passion of Easter and ipate some Scottish features on ESO program for next season. what is happening with the ESO? much, it would seem, in spite of praying and crossing of fingers toes. (Nothing like keeping all ons open.) Talks continue, but no Mution yet. Pro Coro Canada e not to be caught holding its th waiting. It turned to the Inton Symphony Players Associaearly in March to book ESO lumi-15, such as concertmaster Martin - Cellist Ryan, double bassist Jan Urke, 1 Shelley Younge, oboist Paul Donald Plumb narpist Nora Bumanis for the 5 Good Friday concert, Music of Siution, at the Winspear.

e March 29 concert also feaorganist and University of Alberic professor Marnie Giesbrecht,
il as soprano soloist and voice
ctor Eva Bostrand and regular
pro soloist Kevin Gagnon, barifor those of the audience who
and resultant submigning off
ing piles... every ill, that bites, or
a perplexe him in his hinderin Malcolm Forsyth's setting of
Herrick's Hesperides, this will be
a contrast.

usic of Consolation is to be an ually (and spiritually) satisfy-

strands connecting the three. For instance, John Rutter composed his own Requiem after performing Herbert Howells's and editing the popular setting by Gabriel Fauré, published in 1900-1. The Fauré is a perennial favourite with choirs—no surprise, given the composer's famous gift for melody and his ability to create layers of supporting texture. Unlike the Requiem masses of Mozart, Berlioz and Verdi with their horrific crucifixion imagery, Fauré concentrates on the peaceful aspect of requiem: rest. Howells's story is also compelling. He wrote his setting in the 1930s after the untimely death of his son, but it remained unknown for many years, when a colleague found it and convinced him to publish it—in 1980!

Easter comes early this year, so there is more than the usual crush of choirs doing their obligatory passions, masses and oratorios; however, some choirs, such as Ensemble de la Rue, offer more eclectic fare. The Ensemble's March 23 concert (which takes place at 8 p.m. at its usual venue, the First Presbyterian Church at 10025-105 St) is entitled La Vie en Rose: Music of France. This tribute to French composers and features, I am told, features "austere music of the early Renaissance by Binchois, Busnoys and [the Ensemble's] namesake, Pierre de la Rue, contrasted with vibrant contemporary works by Francis Poulenc and others."

On March 22 at 8 p.m., in another church setting, the West End Christian Reformed Church (10015-149 St), the Edmonton Youth Orchestra continues to celebrate its 50th year. The concert features pianist Yelin M. Nam and vocalist Lana Armstrong, winners of the Northern Alberta Concerto Competition, which the EYO helps sponsor every year. The youth orchestra, conducted as it has been since 1977 by Michael Massey, also looks forward to performances with the Richard Eaton Singers on April 14 and the Edmonton Symphony and Ben Heppner on May 18. The concert with Heppner is a take two, since he was ill and unable

to perform earlier in the EYO season.

Speaking of the Symphony (and

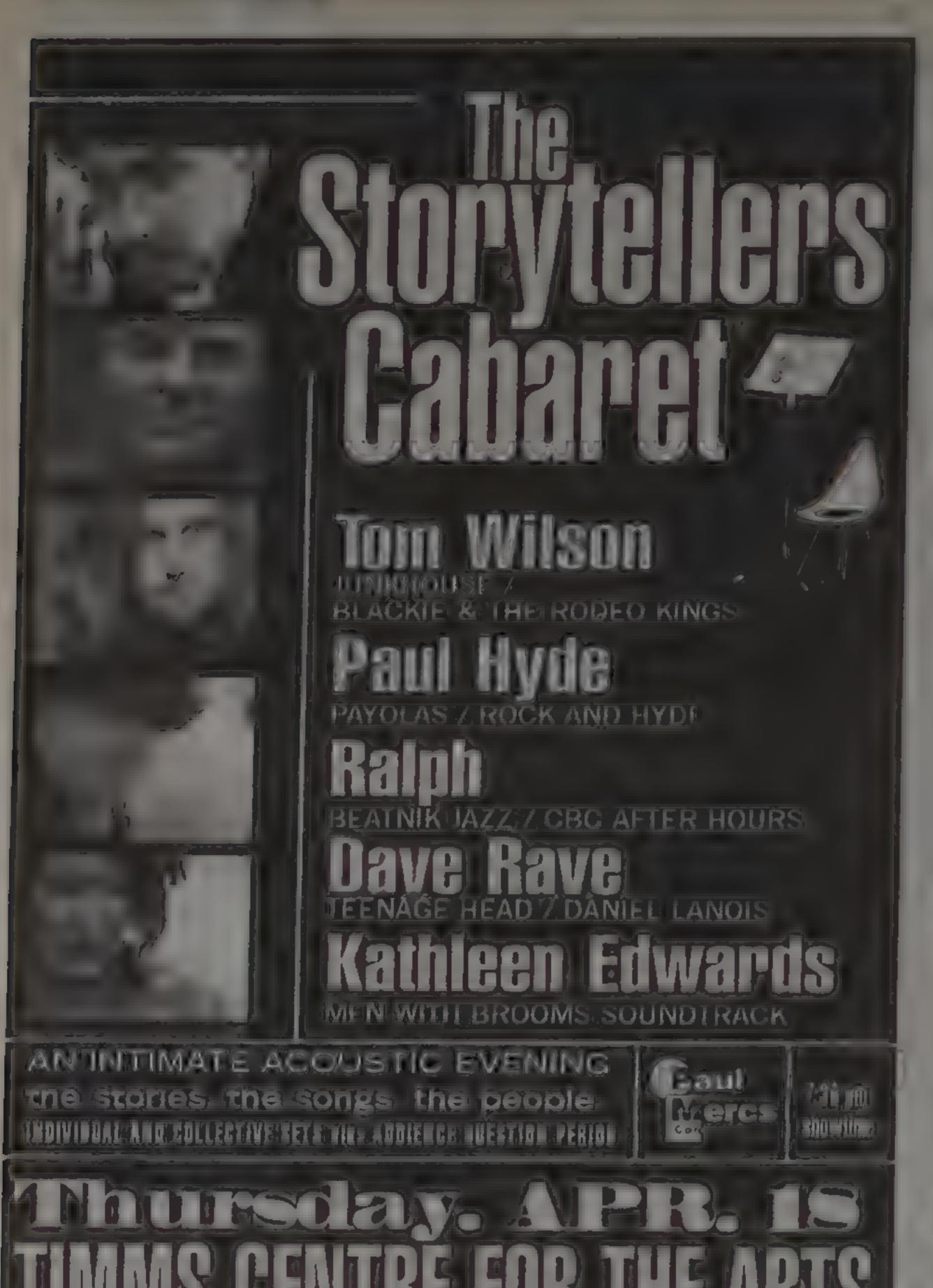
in Edmonton without doing so), it appears that yet another weekend series has been postponed—I hesitate to use the infamous "c" word—so we must wait longer to hear Rachmaninoff's Piano Concerto No. 4 and Mendelssohn's "Scottish" Symphony (No. 3). Music-lovers craving something Scottish may have to wait until August 31, when piper lan McKinnon will perform composer Scott Macmillan's MacKinnon's Brook Suite (how's that for a tongue-twister?) on day

The suite was premiered by Symphony Nova Scotia last fall and featured on CBC Radio's Morningside program. It consists of five movements (the Voyage, Homesteading, the Long March, Ceilidh and Migration), all of which ought to gladden the heart, quicken the pride or bring forth the tears of anyone claiming an ounce of Scottish blood in their veins.

And there's more. ESO artistic director David Hoyt must have taken in some shows at the Edmon-

ton Folk Music Festival, since he has booked Celtic music sensations Leahy for the Symphony's On the Edge series (December 8-9), and Jimmy Rankin for their Pops series (December 6-7). Best of all, the ESO Super Special for November 23 is a complete Celtic Celebration, with the Big Rock Pipe Band, the Greenwood Singers and Highland dancers from the Strathcona School of Dancing. Now won't that get dour old St. Andrew jigging in good time for his annual celebration? O





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Vic Wayne's Star Collector is doing celestial business for a "casual" band

BY WHITEY HOUSTON

based quartet Star Collector has a lot to smile about these days. I can't actually see him grin-

ning away out there on the coast, but I can tell from his exuberance on the phone that things are coming up to him and his band. Y'see, Wayne has been around the rock 'n'

pressed [ (o) C- (

roll block once or twice. No, not in the hard-miles Art Bergmann way, but

in more of a constantly-lurking-inthe-shadows, periodically-poking-at-Vancouver's-seedy-underbelly-withhis-guitar kind of way. After years of semi-fruitless hard work with his previous band, Dear God, Wayre decided to hang up the proverbia pick and settle down.

But I wouldn't be writing to Wayne's old bitch-mistress pal 1000

ome knockin again years later
His tentat.

return to music spawned Star Collector, a band that has, seem og without effort, surpassed the accomplishments of Dear God. "I statted Star Collector simply for the love of



" Wayne explains in his raspy "It was a lot more casual right he beginning, and the good s that have happened have . + Mentinto our laps."

ne good things of which he s include hiring legendary icer GGGarth Richardson to an album, recording at the house (Bryan Adams's palatial at er studio) and their recent jest of the Internet. Along former Dear God-tarist Steve full" Monteith, bassist min'" Johnny Leamon and ver Ringo Moon, Wayne has ged to rack up some imprescoups for his "casual" band. Collector's latest record, Black-Soul is a testament to the s unwavering quest for pop perfection. The first single, Beautiful," is a jangly, ongy number that has been ng a few eyebrows on and off ainland.

·We've been getting a great

onse from radio, especially this

FM station in Nanaimo,"

Wayne explains, "'So Beautiful' has been on their charts since December... and it peaked at #2." It's sobering food for thought (kind of like pickled eggs)—when was the last time you heard an independent band on a local rock radio station's charts? Let alone for 14 weeks? That kind of staying power would make Ron Jeremy blush!

#### Swede surrender

Another thing Star Collector is adept at is using the Internet to their advantage. "The Internet is an amazing tool for cheap promotion," Wayne says. "With our current situations being what they are, we can't get out to tour that much. We realized we had to find another way to reach people." The rewards of rigourous Internet proselytizing include a flood of international mail orders as well as a request to contribute a song to a Swedish pop compilation. "There is a cool Swedish label, Yesterday Girl Records, who have put out a number of compilations over the past few years," Wayne says. "They found us via mp3.com and asked us to contribute a new song to their Pop Under the Surface compilation."

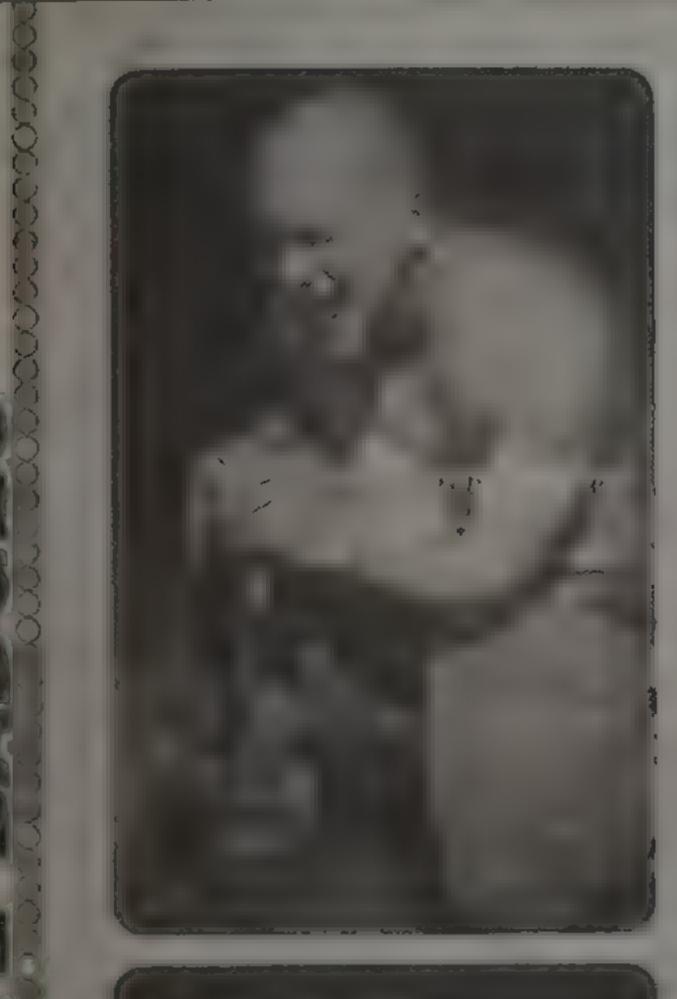
The band's good fortunes don't end there, either. Unlike 99.99999999 per cent of all bands, Wayne swears that money isn't his band's biggest creative bottleneck. "Steve and I recently realized that this is the first time in all the years we've been playing together that we've ever been out of the hole," Wayne says. "We have the new album written, but it seems nearly impossible to get our collective schedules in order. For the first time, though, we've actually got money in the bank and we don't owe anybody. It's kind of weird."

Yes sir, that is weird, and I know who'll be picking up the tab on Saturday. Not ol' Whitey, that's for sure! O

Star Collector With Niceguy, Woodabeen . The Power Plant (U of A) • Sat, Mar 23

COMING SOON TO: friday march 22 Christine Fellows girl manned Sue Dean Lonsdale saturday march 23 rypt Keepers Speed to Kill friday march 29 SUB POP artists: The Stars. Wept. saturday march 30 Homewreckers Monday April 1 2001 juno award winner: an evening of bluegrass you won't soon forget Mondays!!! with dj jeebus rock and cheap beers Tuesdays are stellar britpop and northern soul with bluejay and travy-d Stella Artois on sale!! Wednesdays with shnaw get girl-drink-drunk for cheap Thursdays is boogle-van rock out with whitey Chocolate sundays with remo and cool hand luc is the best kept secret in town

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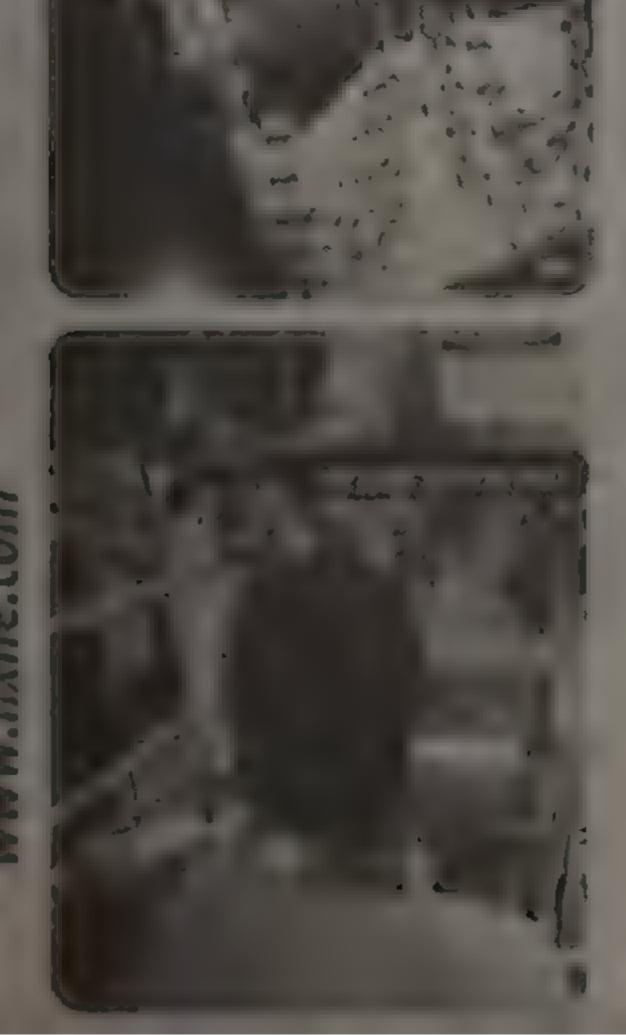
Here's what your registration means

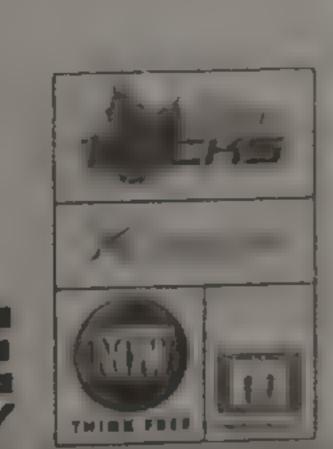
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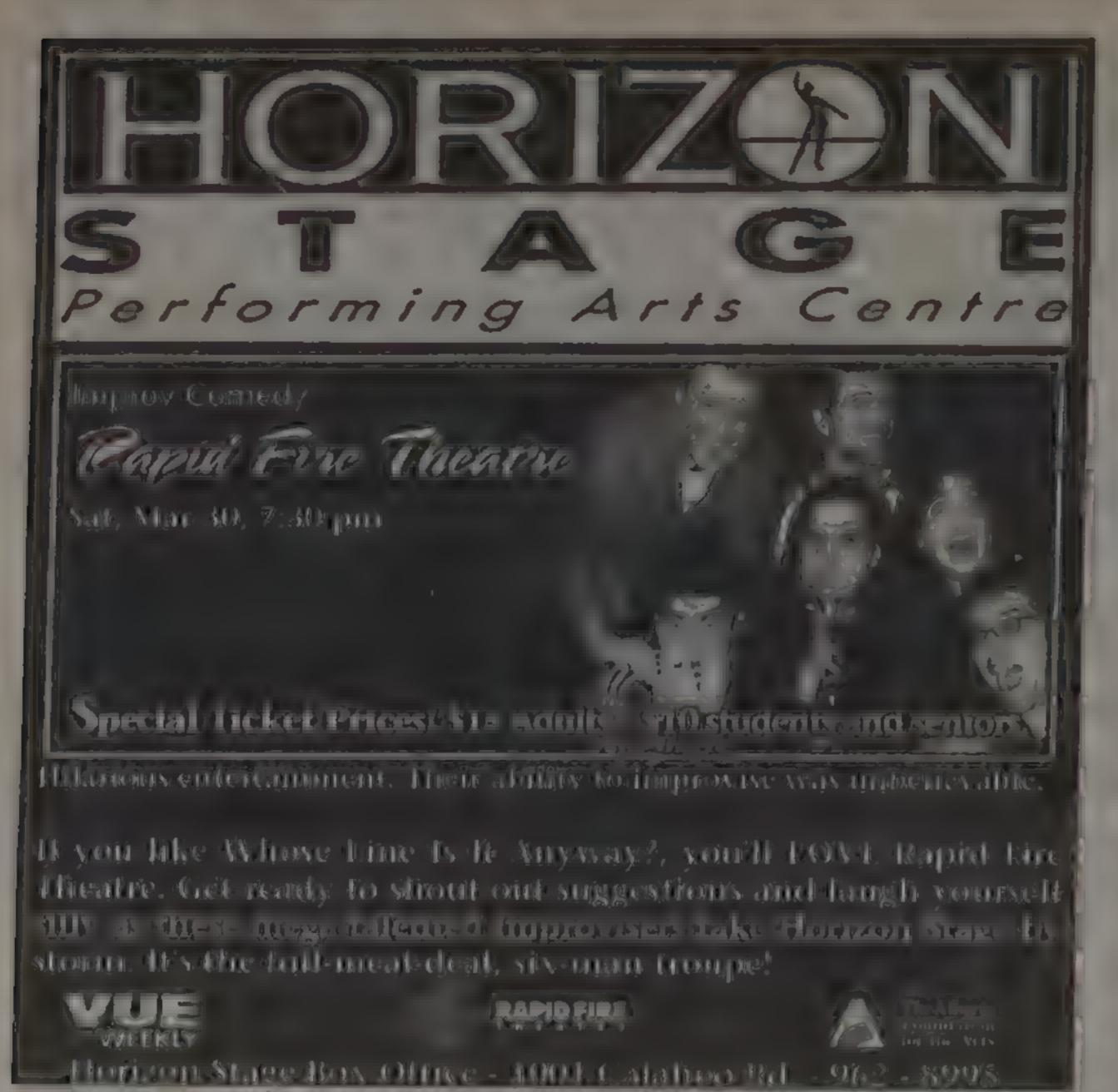
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# They still call me Bruce

Folk icon will be launching ideas, not rockets on current tour

BY DAN RUBINSTEIN

Men Bruce Cockburn was VAVANTITIES "If I Had a Rocket Launcher" in the early 1980s, he was torn over whether or not to record the song. Though it was inspired by scenes he witnessed firsthand at a refuge camp just over the Mexican border from warsoaked Guatemala, where helicopters would rain bullets on imposent preasants, the idea of surging about picking up a weapon so "some son of a hirch would die" seemed shocking at the time. Considering how much unexpurgated rock and rap has been released lately, and how

commonplace explicit lyrics have become, you wouldn't think a song like "Rocket Launcher" could ever be controversial again. But citing raw emotions in the United States in the wake of your know-what Cockburn isn's playing "Rocket Launcher" on his current tour through a pair of free trade partners at war.

"It just plays into the wrong body of cinquion in the U.S.," he says over the phone from a tour stop in Denver. where he's naticea an odd disassociation between the abundance of media chatter about the fighting in Afghanistan and apparent disinterest

in the story. "I'm not sure if that's true of the audience that's coming to my shows," Cockburn continues, "and I don't have a conflict with myself because I didn't mean the song as an exhortation to violence. But I don't want to fuel that fire now. We need to be looking for the most loving solutions to things, not going out and just fucking them up."

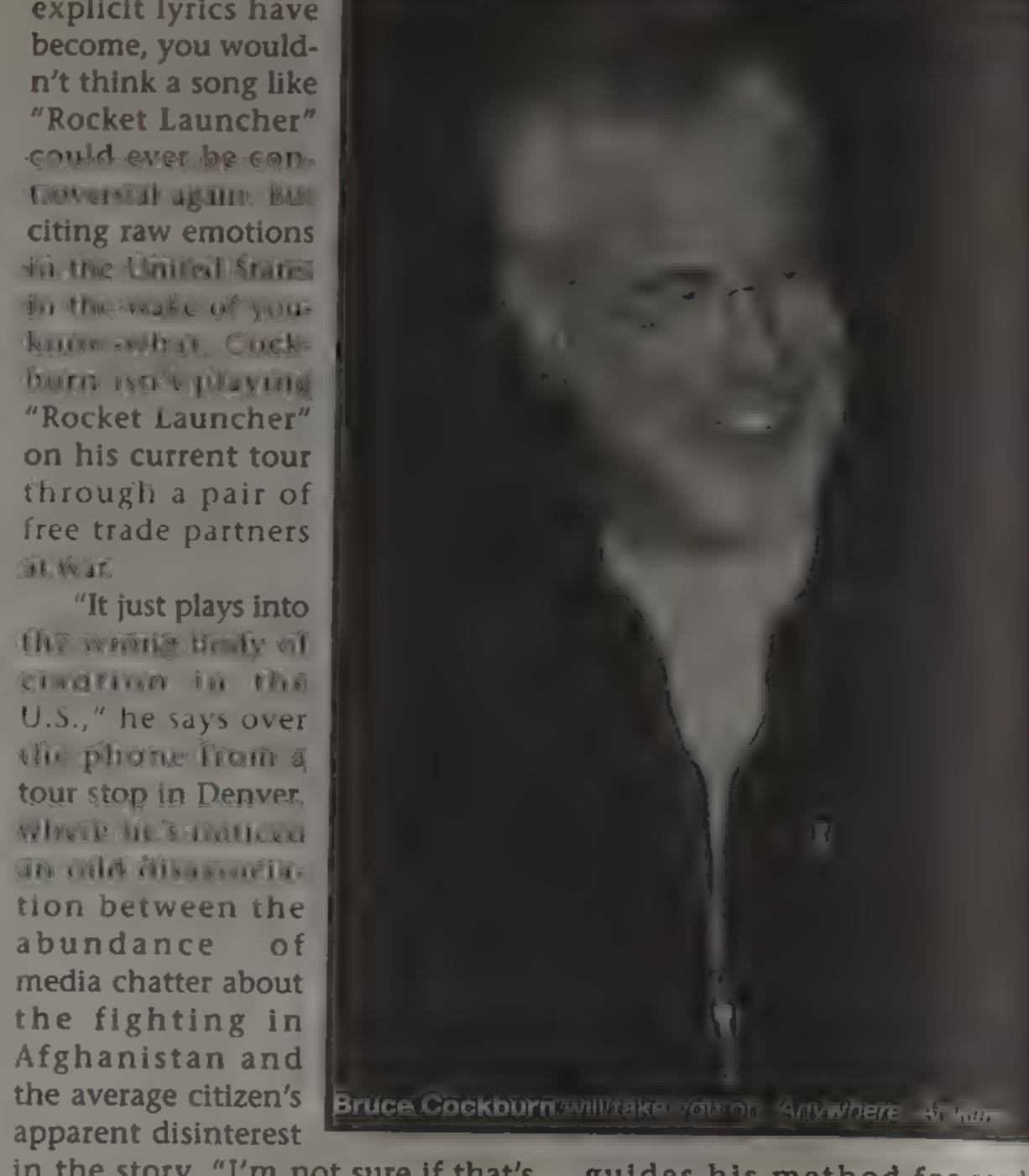
#### If I had a rockin' lawnchair

early 1970s work

Cockburn's three-decade-plus evolution into a Canadian musical icon has been built upon alternating servings of "loving solutions" and "Rocket Launcher"-anger. At 56, with 26 albums in the vault and nearly as many gold and platinum records, he's come full circle. The youthful introspection of his

bled into deeply political commentaries like "If a Tree Falls" and "Call It Democracy," which have been followed by the mature, internal reflection of the millennial "The Last Night of the World" and 1996's "Pacing the Cage." ("I've proven who I am so many times/The magnetic strip's worn thin/And each time I was someone else/And everyone was taken in," he sings on the latter.) Cockburn's journey has been a long one, but it's neatly encapsulated on his new compilation release, Anything Anytime Anywhere: Singles

1979-2002. "I think it parallels anybody's personal growth," he says about the retrospective's chronological lineup (although the leadoff track is last year's "My Beat," which is about fidure this hike around his conficint hometown, Montreal). Because mine happens to be an artist's life," he says, "it's reflected in song," And because Cockburn always went with his gut-which, coincidentally.



guides his method for readi between the lines when watch. TV news these days—the songs so resonate so many years later.

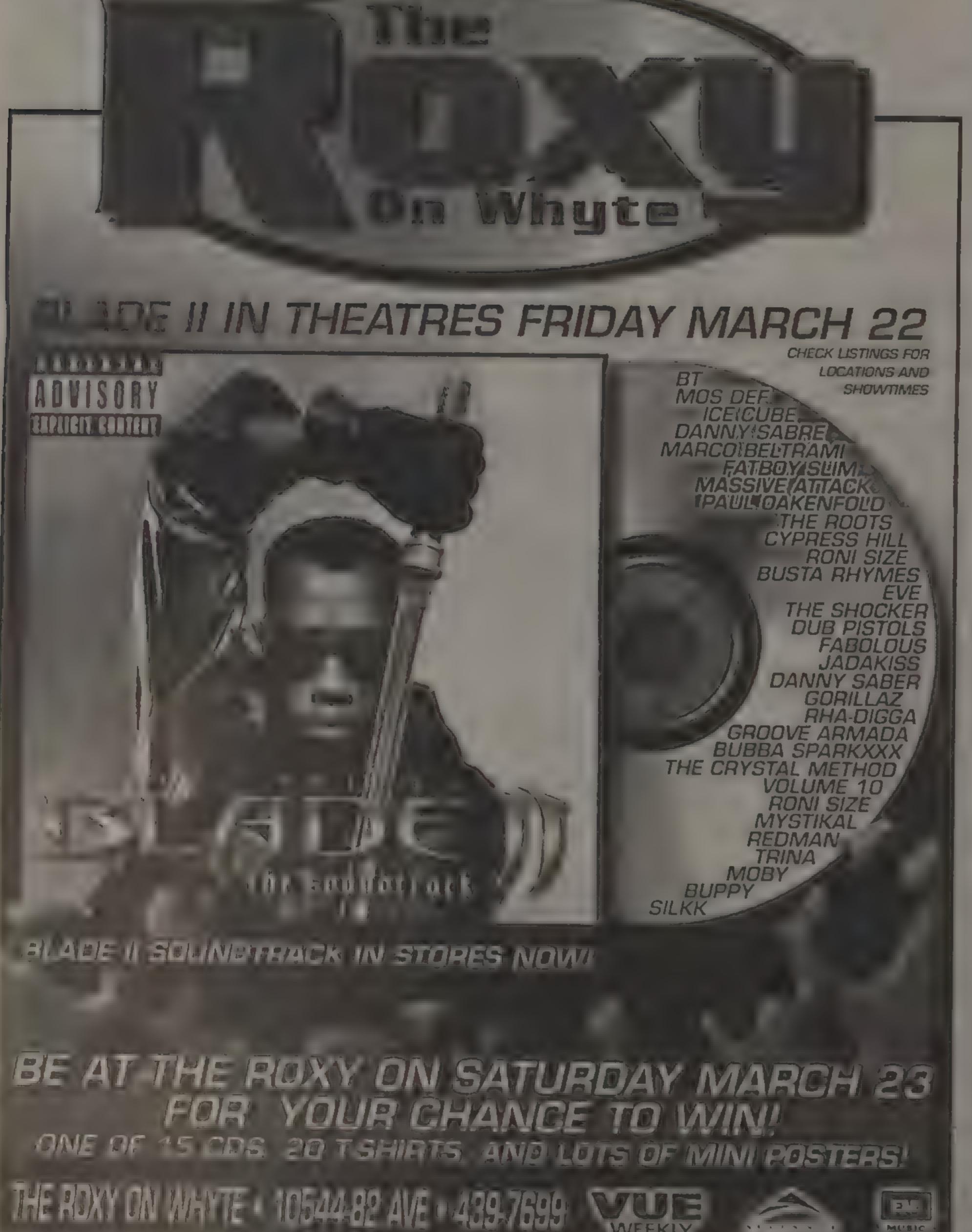
#### Call it still relevant

The personal stuff is inherent timeless. On 1981's saxy Coldest Night of the Year," | example, he sings "I watched to all-night TV show/In the all-n bar/I drove all the people home was the one with the car"—th types of vignettes still unfold a 2002 (and not just in films Trees Lounge). More impressiv. however, is that Cockburn's polit cal verse is still relevant.

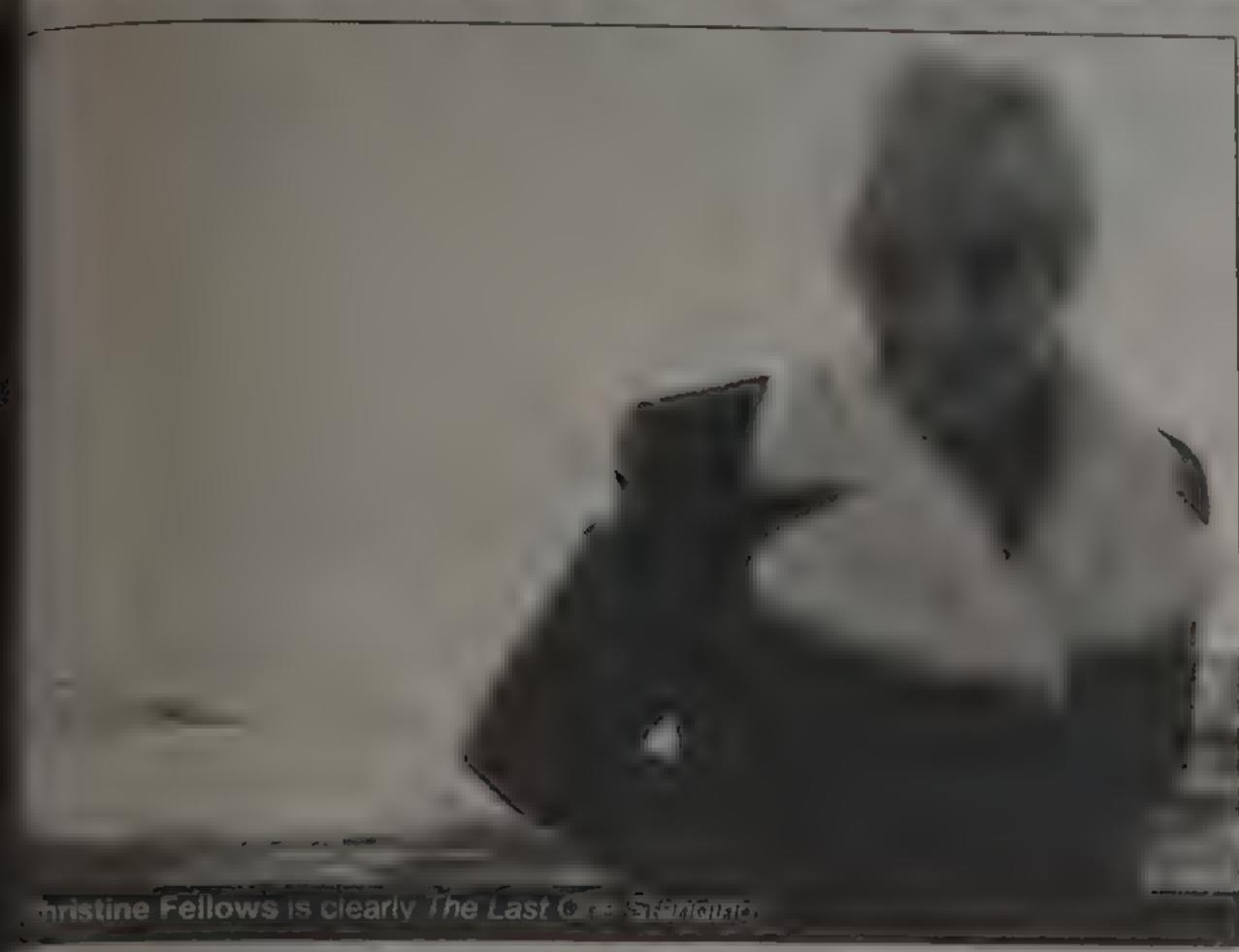
"Call it Democracy," with acrid condemnation of "intern tional loan sharks backed by

gun... mode slavers in draf champion freedom

contentious when it was rel in the mid-1980s: MTV " even play a bleeped version video and one radio prog in the U.S. described it a American" even though the mention of any specific Cockburn wonders if Democracy" would have be persed as widely by the industry had it been release the first time today; corp are more sensitive nowad he made it when his popul was high, when nobod what globalization mean! major airplay, at least in and it has a new life n related to Seattle and Conand Genoa," Cockb [1] "They've put a concier." it." And ves, he's sho on this tour. O



## Birds of a Fellows



Good ideas
lock together on
Christine Fellows's
The Last One
Standing

BY DAN RUBINSTEIN

hristine Fellows is into birds. She thinks they're fascinating creatures and says all her favourite people are ike birds. But she doesn't adore all birds equally. Not those nasty blue ays, for instance—they're always howing off and never shut up. She prefers the unassuming sparow, even the unfairly maligned agpie. Her favourite bird, though, is the blue heron. Fellows

plue heron when
the was doing

Ome wildlife rescue work in Intario. Gunmetal-gray and prehistoric looking, Fellows calls it he most beautiful thing she's ever seen. "It looked awkward and ad," she says, "but when you see hem flying they're so graceful."

The mousing Rellows. Thankes-->w's this for a transition?---is also . kward and sad. But it's graceful and beautiful too. Better yet, it's ull of birds. The Winnipeg indie inger/songwriter/multi-instrunentalist's first solo album was 2000's critically-blessed 2 Little Birds. She follows it up this month with the mesmerlzing The Last One Standing, which has a matchbook dorned with a bird on its cover nd a couple of bird references mong its 14 fluttering tracks. bird came to my window and said at," Tellows sings at the start of Bird as Prophet" over swelling ano and strings. "You let me in here once now what the hell."

char the hweeter

ike little creatures, like little charicters she gets to know. She colects fledgling ideas, images that past—sort of like birdwatchig, although she won't get into that until she's older—then follows them to see where they want to go. "It's a bit of a mysterious process," Fellows says about songwriting. "I don't quite understand how it works."

On The Last One Standing, which features a "chamber-pop" or "avant-folk" texture reminiscent of collaborator/friend Veda Hille, Fellows tried to be as literal as possible. Backed by Leanne Zacharias on cello and glockenspiel, Monica Guenter on viola, Keith MacLeod on mandolin and Jason Tait and John Sampson of the Weakerthans on drums and bass, she plays piano, accordion and guitar and sings about sorrow and bliss, about despair and hope, about sadness and dreams. But this is classical rock, not classic rock, and her pieces

is perhaps a more accurate word) have a raw

beauty that slick commercial music will never truly capture.

"As a writer I tend to lean towards the very abstract," confesses Fellows, who also composes dance scores and contributed to Clive Holden's Trains of Winnipeg musical poetry project. "This time I tried to say what I meant. But you don't want to say too much. Because I love the Idea of interpretation. I don't want to be beaten over the head when I listen to music."

#### Colour coded

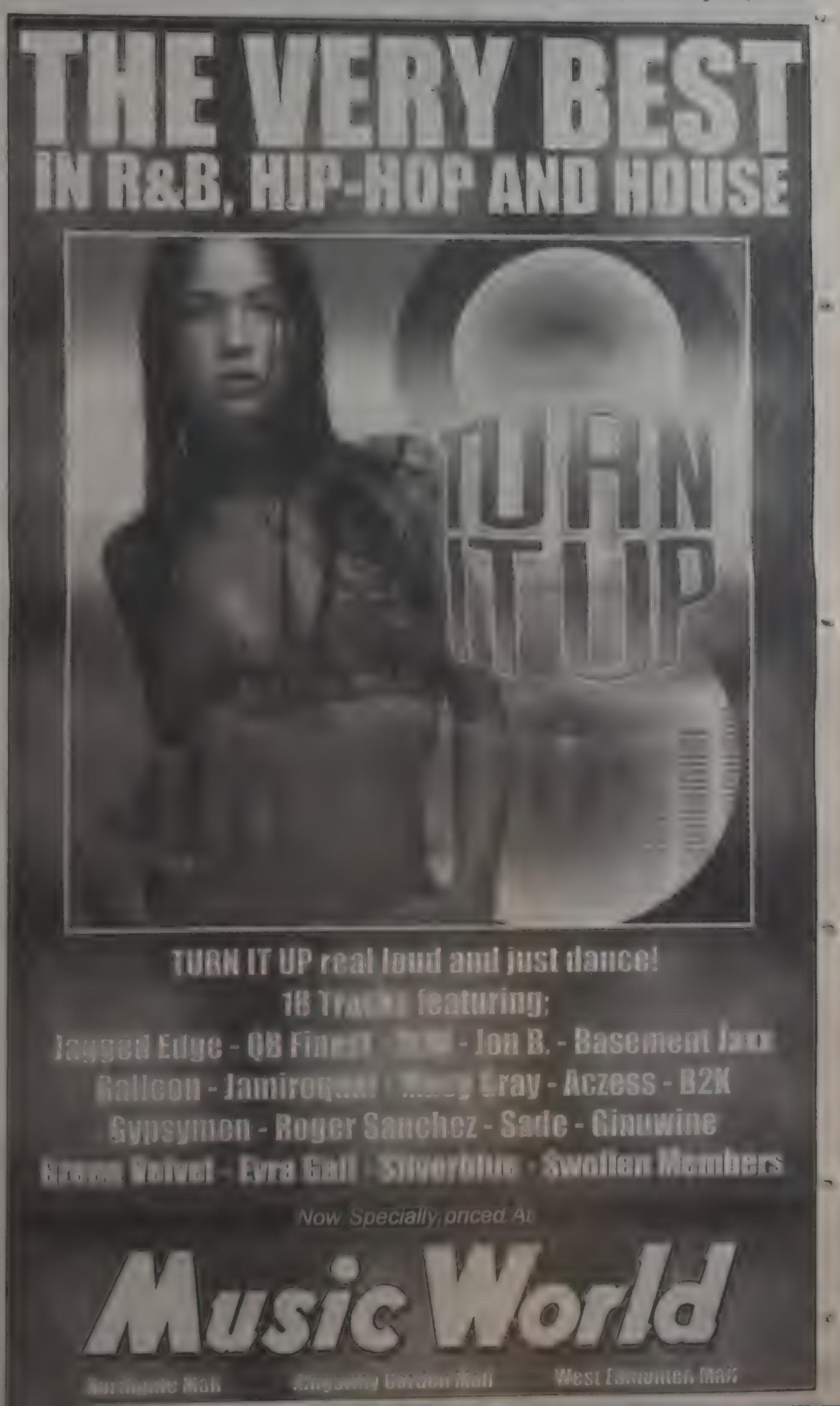
This album may be more personal than anything Fellows has ever recorded, but she's not crazy about discussing her inspirations. She does tolerate my questions about one song, the almost Bjorkish and inspirational "Colourblind," on which she urges someone to "live your impossible reds and your blues/they don't hold a candle to you." It was written for a friend's brother who has cerebral palsy. He was very sick at the time and Fellows wanted to write something about the risks of reaching for radiant dreams. "1 wanted to write something hopeful-and he's better now," she

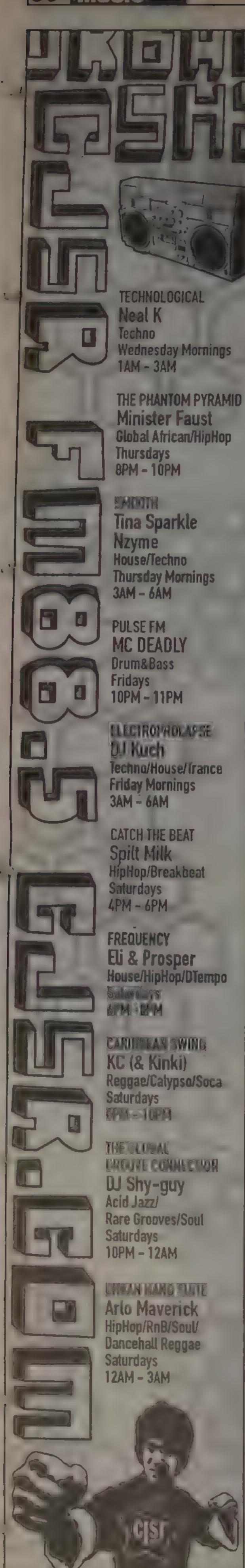
says. "I was really into writing songs as gifts for a while. Because I was very poor."

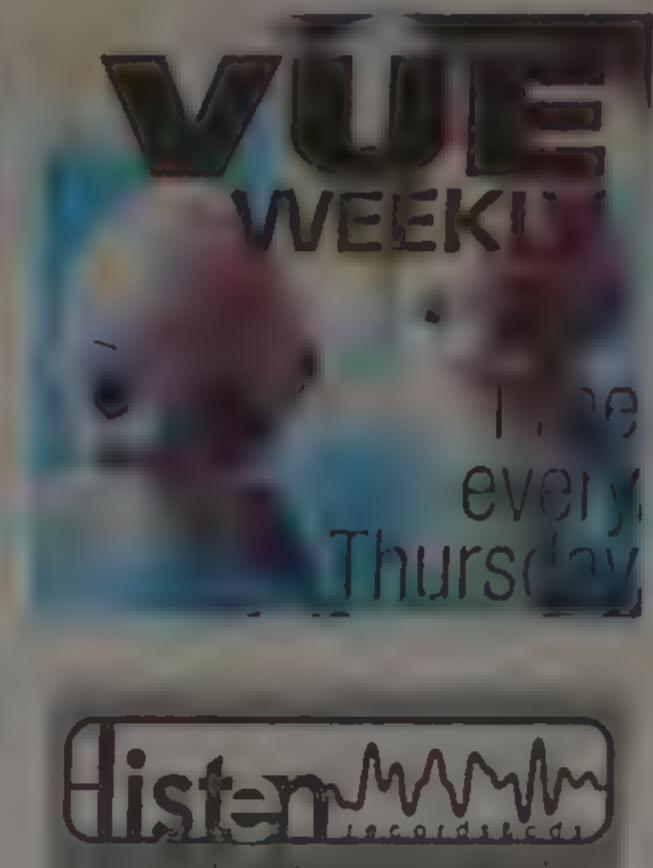
Fellows probably won't get rich pursuing her art. But on the road west from Montreal with three dozen fresh bagels in the car, she doesn't sound too concerned about money. She's warmly ensconced in Winnipeg's vibrant indle music scene, which is attracting a lot of attention thanks to the Weakerthans (although in the current issue of Exclaim! she says everybody should shut up about them because they're a "buncha sissies"). And while collaborating with musicians who live scattered across the continent means shift-

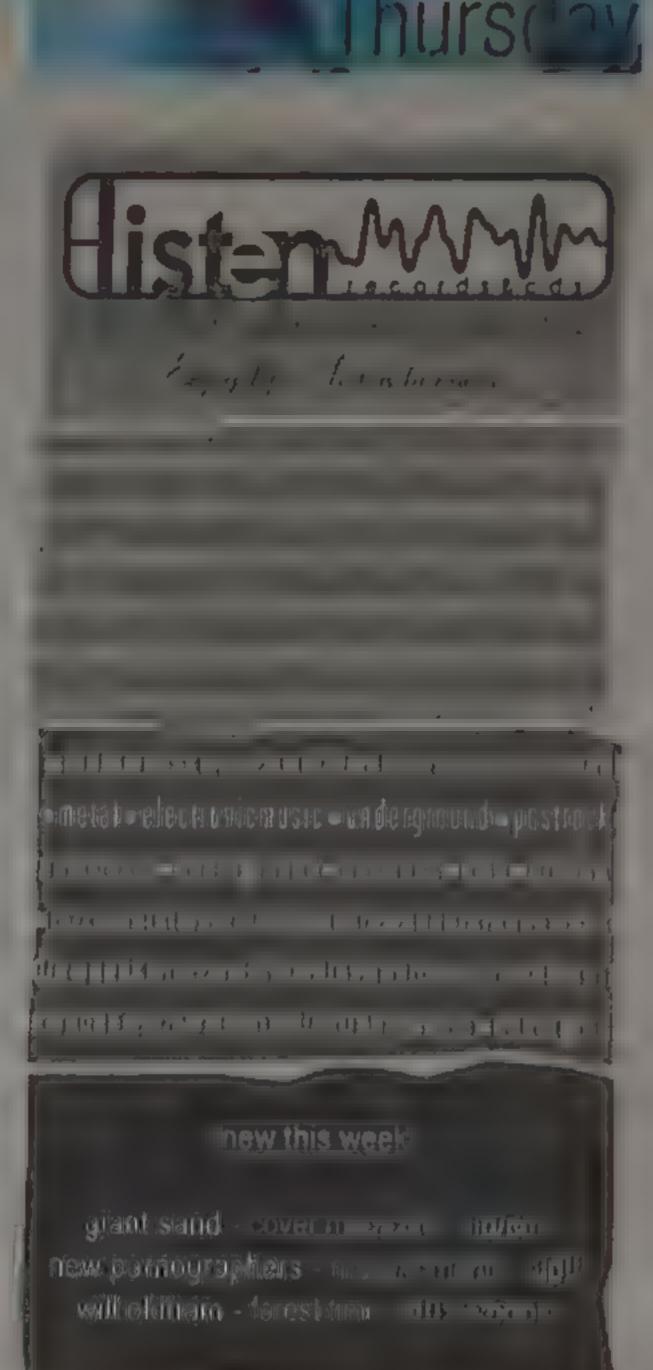
ing onstage arrangements—you'll see just her and violist Monica Guenter, for example, at the Edmonton date—Fellows is cool with that. "Every different configuration is a challenge," she says, "and change is good." •

New City Likwid Lounge • Fri, Mar 22











BY DAVID STONE

#### Parlez-vous party?

Nothing justifies a DJ's existence more than watching a packed club scream for the beats at 6:30 in the morning. Eric Paquette, better known to his crowd as DJ XL, steps away from the decks for a moment, wipes the sweat from his brow and leans over to me, smiling. "I love this city," he beams. "They know how to party."

But this wasn't Edmonton. If kids in this city think they've got their mojo in effect, they're nothing compared to the Montreal masses who pack the clubs every weekend. There is definitely a lesson to be learned from this metropolis, where the real language is the throbbing rhythm of the underground clubs.

Big commercial clubs do exist in Montreal, but the gulf between Main Street and the side streets isn't very large. MC Mario's emporium Dome is only a few blocks away from Stereo and Soma, where the likes of Satoshi Tomiie and Taul Pall regularly play. It's

MULTIN DOG TREEHINGSE WHITE ONE

also not unusual to hear the same track in all the clubs, over-ground and under. There's a common excitement about music here—a willingness within the audience to hear new sounds. After all, that's why they go out.

With that kind of support, the local DJs have become world-class, but they know it only looks easy. Paquette, who also manages the superb vinyl shop In-Beat Records on Saint Laurent, has been playing for years, settling on a tough tech-house sound. He loves his city, but it's not a cakewalk. "We may have more people here, but you still feel like an outsider," he says about being an underground DJ. "You have to stick to it. But when you get the support, it's real. People want to hear good music, and they'll seek it out."

The cornerstone of Montreal's vibrant scene is the quality of the clubs. Last year, Soma fell into disrepair after its owners decided that the millions they made from the place were enough and began concentrating on other efforts. However, people noticed and began going elsewhere. 514 Productions, best known for their massive events at the Olympic Stadium like Swirl, stepped up and bought the club at a bargain. The space was cleaned up and renovated, and within three months it was back to capacity every weekend.

The point here is that a lot of attention is paid to detail. A lot of dance music is engineered to be played on well-maintained, powerful sound systems, and places like Soma make it a priority to keep the gear in top shape. Security is polite yet firm. The washrooms are sanitary and the management keeps them stay that way. The DJs are provided with the best tools to do their job. Nothing is taken for granted, and people return the love. There is a lesson here.

#### De La Soul isn't dead

For the haters out there who think the **De La Soul** gig next Thursday is a joke, you'll be the last ones to laugh. The show is really going to happen at Red's on March 28, and tickets are really on sale at Ticketmaster, Red's, Soular, DV8 Records, Foosh, Colourblind and

Blackbyrd Myoozik. It's pretty clear that people in Calgary understand the legendary status of this completely sick hip-hop group, considering the Completely sick hip-hop group, sold out. You was it to yourself to see this group in action—from their first album, This feet High and Rising, to their latest opus, AOI: BIONIX, they've affected the direction of hip hop every step of the way. So deny the bad rumours and please buy your ticket today.

Also try to grab a ticket for the Battle Axe show, which will be taking place this Friday, March 22 at Red's Got it? Good. Then you'll never regre! it. Swollen Members have reinvigo. rated the Canadian hip hop scene by embracing the Canadian urban expe rience—metal, punk, electronica—and assuming a true-blue b-boy stance rather than aping the commercial posturing of Yankee rap. As a result, their album Bad Dreams is going gold, their single "Fuel Injected" hit the top of the MuchMusic Countdown, and they stole the show during their runs around the country with Bif Naked and Nelly Furtado. Maybe the Juno they won last year was a prediction of things to come.

Battle Axe is their label, and their latest tour will hopefully bring some attention to Mad Child and Prevail's protégés Moka Only, LMNO and Abstract Rude. It's also a chance to prepare for their upcoming appearance on the Junos with Furtado as well as promote their new track, "Bring It Home The single, which does not appear on Bad Dreams, also features a pumping Socrates remix of "Fuel Injected."

Finally, drum 'n' bass heads will be happy to hear Toronto's dangerous duo Freaky Flow and Flipside will perform at the Rev Cabaret on Thursday April 4, just before the release of their latest live mix on Moonshine, Keep It Live. That same night, nu-breaks fans will be kicking up their heels over at Majestik to the beats of Brit DJ Hyper. If you need a quick education, seek out a copy of Bedrock Breaks Vol. 1, which features not only Hyper's mixing but his remix skills as well. I'll also be playing some new tunes this Friday at Majestik with Charlie Mayhem and Derkin, so come by and get a taste of Montreal. O

### Does your job challenge you creatively?

Pure will be holding open auditions for freelance performers such as jugglers, fire eaters, performance artists, modern dancers, and temporary tattoo/henna artists.

Pure will also be hiring members for it's creative and operational teams. Creative team positions are permanent part time staff positions working in designing and creating promotions, prop building, costume construction and general chaos. Hours will range from 20 to 35 hrs a week. Creative team positions include mandatory weekend work with a few weekday hours. Pay rates will be based on yearly contracts and range between \$14000 and \$25000. Operational team members include bartenders, waiters/waitresses, security.

Open Interviews and Auditions will be conducted at 10551-82 Avenue of

Monday March 25 10pm-Midnight for Performers such as (web designers, dancers, etc)

Tuesday March 25 10pm-Midnight
for Creative Staff such as (visualists, propriakers, flyer people)

Wednesday April 3 10pm-Midnight
for Operational staff (bartenders, wait staff, security)

We would like to stress that the PURE is hiring on talent and enthusiasm.

We WILL consider people with no previous experience.

GRAND DENING

# HEW SOUNDS



### EILLY BRAGG AND THE BLOKES [NELAND, HALF ENGLISH (OUTSIDE)

When he's not in the House of Lords in his Clash T-shirt telling parliamentarians to get their heads out of their collective arse, Billy Bragg still makes music. Brilliant music. His latest album, Bragg's first non-Woody Guthrie new material since 1996's William Bloke, may take a few spins to absorb if you're waiting for clashing electric guitars and labour rally lyrics. But Bragg is as passionate as ever. He does want a new England.

England, Half English bounces from the cheeky "St. Monday" (about workers claiming Mondays as part of their weekend) to the whimsical title track (about England's full-flavoured ethnic diversity), from personal reflection like "Some Days I See the Point" to the prospective anti-globalization anthem "NPWA" (No Power Without Accountability). Musically, the record is also broad, incorporating Eastern rhythms, an Algerian folk song and a Cockney accent on "England, Half English," African-style backup vocals on "Baby Faroukh," moody organ on "He' I Go Down" and a gospel vibe on the closer, "The Tears of My Tracks."

The Hence alicen

Horse This Way

( This is to a)

The only thing I can think of that the Herbaliser's new disc Something Wicked This Way Comes has in common with the Ray Bradbury novel of the same title is that Pam Grier, who played the Dust Witch in the early-'80s film adaptation of the Bradbury book, would probably be the first person the cast-director would call if they made a movie out of the Herbaliser disc, too.

And that's not too far-fetched a not on, either; for their fourth album, the U.K. hip hop beatmasters have instrumentals, but with a few vocal

.. Direct Peoples' Rakaa';

Iriscience and Phi Life Cypher thrown in—whose atmosphere is so rich with drama that they can only be called cinematic. "24 Carat Blag" and "Battle of Bongo Hill," especially, are slick, funky tracks with a big orchestral sound that any blaxploitation hero would be proud to claim as their theme song.

Producers Jake Wherry and Ollie Teeba have made a point with this album of capturing the feel of their live show by relying less on samples and more on live instrumentation. And with their horn section, the Easy Access Orchestra, backing them up, they've created a carnival even more magical, shadowy and seductive than the one Ray Bradbury imagined descending upon Green Town, Illinois. Put them together and you've got the real Mr. Dark.

### THE BEATNUTS CLASSIC NUTS VOL. 1 (LOUD/SONY)

This greatest-hits collection of high-lights from the Beatnuts' first six heavily-sampled albums (including the Remix EP) is a great starting point for fans of the duo who don't go back farther than Off the Books.

Although the group's output is well-represented here—the inclusion of the Method Man remix of "Se Acabo" is a great touch—more music from the Nuts' earlier days, when the group still had three members, would have been welcome. The poor selection of songs from Intoxicated Demons and Street Level, arguably their paramount period, robs newer fans of the group's early musical innovation. Songs like their first certified hit, "No Equal," and the Forget Me Nots-sampling "Gimme tha Ass" would have fit especially well amidst their newer work had it made the cut along with well-chosen lesser-known tracks like "World Famous" and "Get Funky."

But Classic Nuts isn't all about recycled material. There are two brand-new tracks to tide fans over until the next full release. While "However Whenever," a relaxed bit of braggadocio with relatively boring production, will do little to impress listeners, the guitar-laced "We Got the Funk" shows how far the Nuts have progressed over the years and will remind longtime fans why they started liking these guys in the first place. Their production hasn't missed a step—and that's what the Nuts are all about.

### I:H TYSON LIVE AT LONGVEW (STONY PLAN)

I've never quite lasted until the end of a Sunday night at Folk Fest, and I'm not a native Albertan, but the one fact I know about ranchin' folkie lan Tyson is that he wrote "Four Strong Winds" and it's pretty much the closest thing we have to a provincial anthem. Well, seems he wrote a lot of other songs too. Gorgeous songs. And on this live album, recorded off the floor in a small-town hall down on the Highway 22 cowboy trail, they sound some nice.

Tysan's warn pine-smake-and-

leather voice and his warm, campfire-licked acoustic guitar are tools meant for telling tales about the old days and old ways of the prairie. He also takes us over the mountains, past acres of buffalo and down Mexico way (and he does some half-decent cowboy rap). By the time he gets to "Someday Soon," about halfway through the show in Longview, I realized how much a product he is of this land—and how faraway his voice has carried. It may not be cool to like Ian Tyson, but it sure Is coulee.

### LEE "SCRATCH" PERRY JAMAICAN E.T. (TROJAN)

Few musicians have earned inextricable nicknames, but Lee "Scratch" Perry is one of them. The reggae and dub grandfather is practically credited with inventing the genres that defined Jamaica. And several others. And he's crazy! Perry once threatened to kill Bob Marley and wound up collaborating with him for years, he wrote the song from which the Clash took their name, he's produced for artists like Terrence Trent D'Arby and the Beastie Boys—but he once was found eating money, he recorded an album while wearing a heater on his head, he was arrested for burning down his own studio and, after moving from England to Switzerland, he put a curse on Margaret Thatcher.

Which makes it all the more surprising that, at age 66, Perry has released an album of his own songs after a decade of sketchy production credits and even sketchier, sporadic gigs. Jamaican E.T. has some smooth reggae and dub beats, but Perry's trippy, disjointed ramblings don't make much sense. Like a track called "Evil Brain Rejector" is supposed to make sense.

### VARIOUS ARTISTS RIP THIS JOINT (KING DISCUIT)

Steve Sandor Is always writing about—
this compilation presented by the tokes, er, folks behind High Times magazine carries the stoner rock banner ever higher. After a couple of Hempilation mixed discs, the mag is once again mining the marriage between music and marijuana. "We don't encourage getting high and listening to music," a High Times editor writes in one of several rambling liner notes essays, "but it's always worked for us."

Most of the artists on this two-CD, 23-track package can be loosely classified as jam bands: the String Cheese Incident, for instance, do their Phish thing on "San Jose." But it's not all dopey noodling. Fishbone, Kingfish (Bob Weir back in his solo days), Les Claypool and Tom Tom Club all supply songs even straight shooters should enjoy. One thing that puzzles me, though: High Times has featured heaps of musicians on its cover over the years, but there's no Bob Marley, Pink Floyd or Jimi Hendrix on Rip This Joint Maybe it slipped their minds.

TABITATION DIVINERSON SEE COLORS COLORS

BLOODSHOT ARTISTS FROM TORONTO
THE SADIES

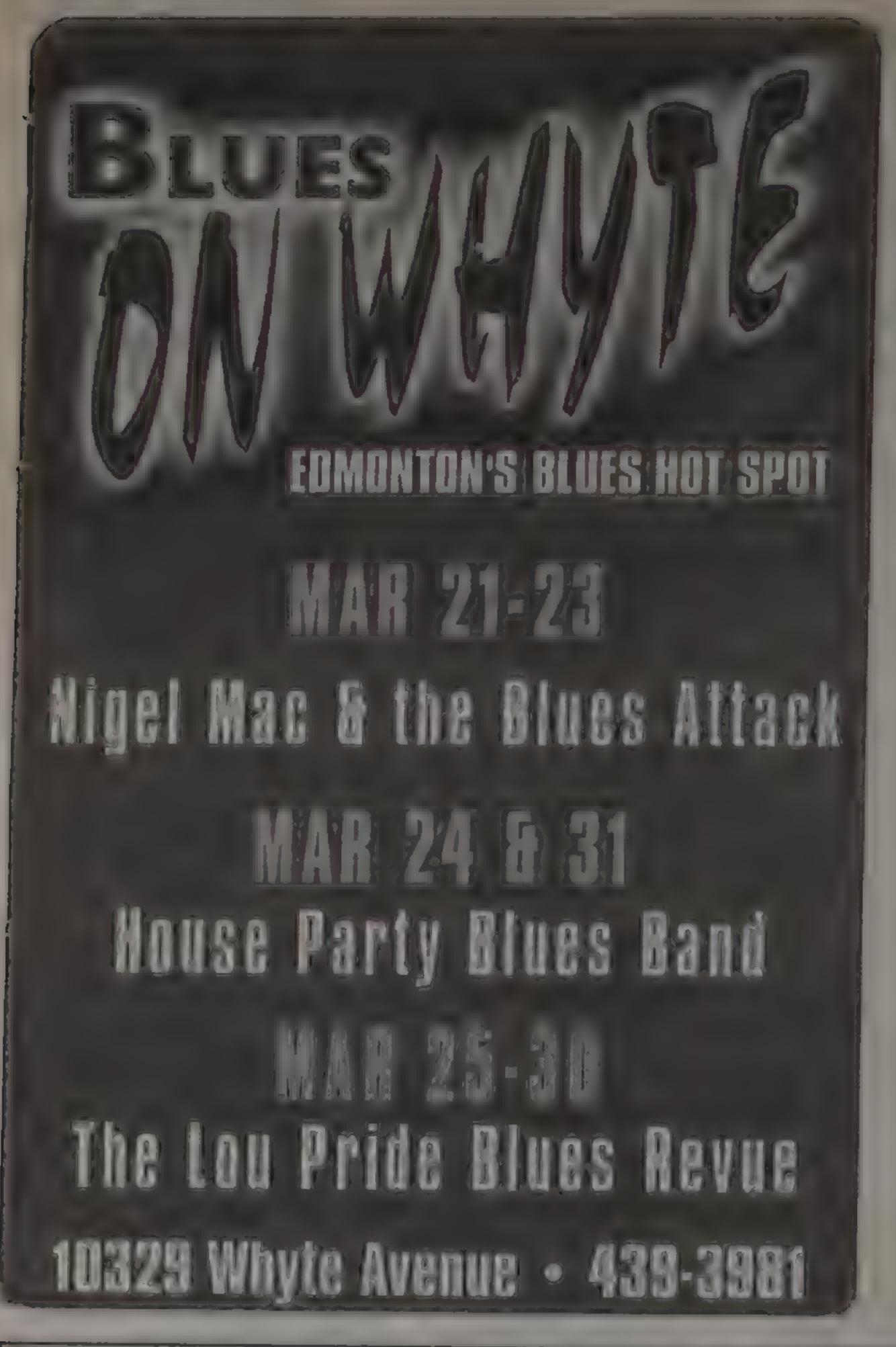
BEACHNOOD SPARKS
SUBPOP ARTISTS FROM LOS ANGELES

SATURDAY ADDITED

ADVANCE TICKETS - BLACKBYRD, FREEGEGED, LISTEN & THE REV



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#### Austin public

AUSTIN, TEXAS—Your humble correspondent has just spent four fun- and music-filled days in what the Austin Chamber of Commerce calls the "Live" Music Capital of America." Well, they're not far wrong. Check it out: 47 sanctioned venues, nearly 4,000 delegates, a few hundred bands and thousands of music fans taking it all in. That's SXSW, an event that started in 1986 with six humble venues and a few local and imported musicians but has evolved into a world-renowned music and film festival featuring music business seminars and symposia, with bands from around the world competing for the attention of record label executives, music buyers and, of course, music fans.

There's a whole 'nother side to the proceedings, however. A certain feeling of alienation exists within the local music community as they have been largely excluded from the action. In typical Texas fashion, that

attitude ran the gamut from laid-back resignation to outright hostility. After heading to the Austin Convention Center, the hub of SXSW, and getting in a lineup to purchase a wristband it dawned upon my partner Carrol and myself that we weren't that familiar with the majority of the acts that were featured in the brochure. However, we had met many Austin-based musicians who had worked in Edmonton over the years. So we passed on the wristbands (\$105) and badges (\$525) and opted to check out the real Austin roots music scene. This report, then, comes from the "fringe" of SXSW, if you will.

On Thursday afternoon, we headed to our first event, a house party held in a rambling, century-old house belonging to Edythe and Booka, proprietors of Loud House Records. Three acts were scheduled to play on the house's generous porch, which faced the garden and backyard. Singer/songwriter David Halley started things off with a set of heartfelt originals. A rousing performance courtesy of R.C. Banks followed Halley's set. As one observer said to me, "R.C. plays Texas shuffles as naturally as going for a walk." R.C featured tunes from his new release Conway's Corner, the Austin Chronicle's deserving pick for album of the year. Finally, Ponty Bone and the Squeezetones rounded out the evening with an uptempo Tex-Mex/Cajun/blues set that had the joint rockin'. In between acts, we made, contact with old friends and got the lowdown on events not sanctioned by SXSW. Our calendar quickly filled to bursting.

It would be impossible to review

Metropolis Records, the world's premier electro-

each and every performer we see over the course of our four days a Austin. But one of the highlights of our stay was seeing Richard Boughton—whose last stint in Edmon. ton was playing fiddle with the Aus Lounge Lizards-show up on the porch of the Texacali Grille as part of a quartet that also included Ponty Bone guitarist Jesse Taylor and the "Lord of the Board" (rub board) Danny Young You'll be able to catch Boughton backing Texas legend Terry Allen at this summer's Folk Festival.

Like country legends? Many made the trip to Austin to catch up with old friends as well, including Johnny Gimble of the Bob Wills band and Frankie Miller, who wrote a million-seller for Webb Pierce and has just had a song released by Dwight Yoakam. Western swing was well represented, with the Cornell Hurd Band following in the footsteps of Asleep at the Wheel, working with a cast of at least 25 players in the parking fot of the Texacali Grille on Saturday afternoon.

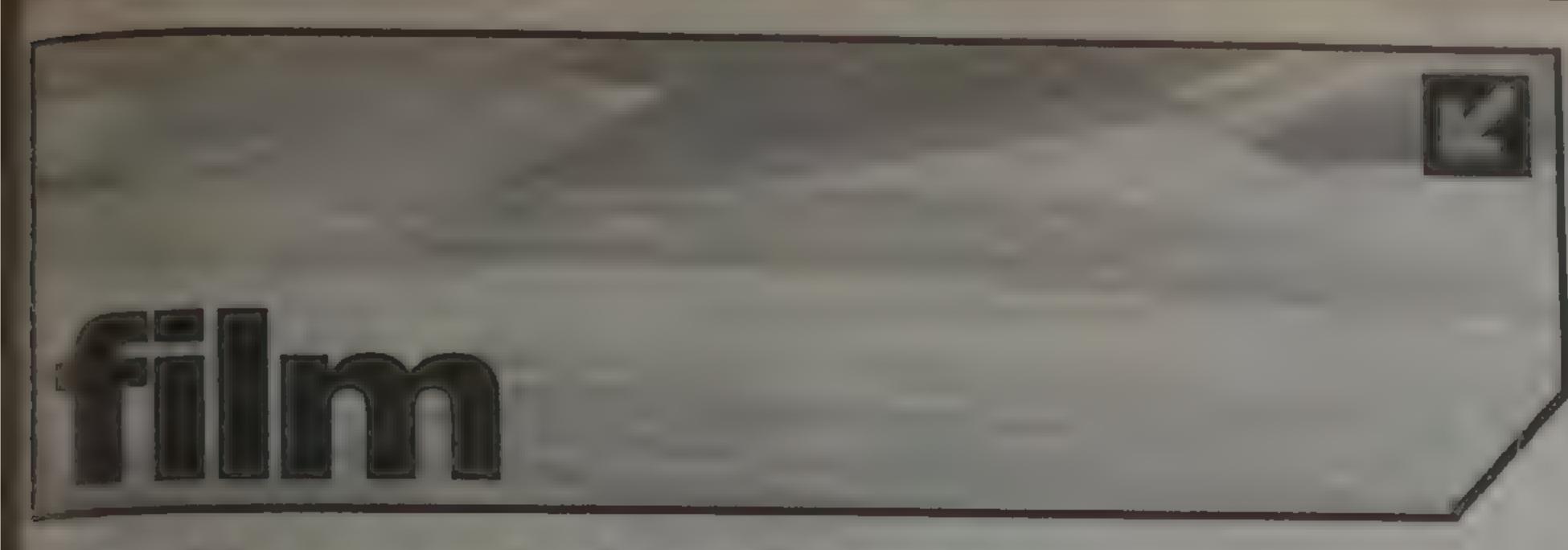
There was no shortage of blues to be heard on SXSW's fringes either. Memorable performances included a set by the Jesse Taylor and John "X" Read Band featuring drummer George Rains at a little joint called Jovita's; a hot trio led by guitarist Alan Haynes that featured Uncle John Turner (of Johnny Winter) Band fame) on drums and vocals: Steve James dazzling on National Steel in an acoustic set; Gary Primich playing some killer harp with his own band and sitting in with a couple of other groups as well. An acoustic set with Kim Wilson and Big Jack Johnson at the new Antones was fantastic, although the new club has all the charm of a bomb shelter And to cap off the weekend, the historic Threadgills club held its Pianorama event, featuring Marcia Ball, Johnny Nicholas, Floyd Domino, Riley Osbourn and Nick Connelly all playing piano at once while backed by legendary Austin percussionist Frosty. They covered all the bases-stride, jazz, blues, Cajun and New Orleans R&B. It was, in short, a piano fan's paradise.

So much music and so little time. And in my estimation, the fringe of SXSW was far more interesting than the official event. The animosity between the official and unofficial events was best summed up by Ponty Bone, who told me, "The great thing about being a player in Austin is that it's a big love fest and everyone respects each other and feels so luck) to live in a place where there are many good players and writers. Not everyone is here to find the next Nine Inch Nails. This fringe stuff is a way to us to showcase the local scene to people from all over the world who are town for the official event." Job well done, I'd say.

To hear music collected in Austin on the fringe of SXSW, tune into Friday Night Blues Party on March 44

industrial-gothic label, is home to Front Line Assembly, Front 242, Covenant, Bauhaus and Peter Murphy, among others, and HMV is home to Metropolis! VNV NATION KMFDM Futureperfect ATTAK. APOPTYGMA BERZERK Harmonizer LITHER TOP SELLERS FROM METROPOLIS ALSO SPECIALLY PRICED music, movies, more Price in effect at HMV until March 28/02 or while quantities last. HMV reserves the right to limit quantities. WWW. HMV.com

at 10 p.m. 0 Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network 94.9 FM and 580 AM. He is also a partner with Blues International Ltd. Producers C' Edmonton's Labatt Blues Festive



# Bollywood wives

Mira Nair's multi-culti
Monsoon Wedding
does practically
everything rite

BY PAUL MATWYCHUK

very few of the characters in Mira Nair's wonderful new hooray-for-Bollywood ensemble comedy-drama Monsoon Wedding are happy with their lives, the film is such a joy to watch?

Nair plunks us right into the middle of the Verma family's frenzied preparations for the arranged marriage of their daughter, Aditi (Vasundhara Das), a lovely girl who might be beautiful if only she carried herself with a little more self-possession. But it's no wonder Aditi feels conflicted; it's less than a week before the wedding and she's still carrying on a longstanding affair with her boss, a married TV talk show host. Meanwhile, the ceremony is sinking Aditi's father Lalit (Nasceruddin Shah) further and further into debt, the "event organizer" he's hired—a skinny, fcul-mouthed, marigold-munching hustler who bills himself as P.K. Dube (Vijay Raaz)—is never around when he needs him, his niece Ayesha is too busy flirting with a handsome wedding guest to be of any use, power blackouts keep plunging the house into darkness and his niece Ria (Shefali Shetty) is harbouring a dark secret regarding the family benefactor, wealthy Uncle Tej (Rajat Kapoor). Flus, the marigold arch the bride and groom are going to walk beneath is falling apart!

Maybe part of the reason the tilm feels so joyful is that there's so much going on in Nair's story that sae simply never has time to linger any one person's unhappiness. (This strategy works very well in the scenes involving Ria; using only a handful of brief reaction shots, Nair and Shetty give you all the clues you need to figure out exactly what's eating at Ria throughout the entire film. And these moments are woven so elegantly into the texture of the film in the never seem melodramatic ur out-of-place.) And of course, there's also the novelty value (for Vinenen audiences anyway) of taking in all the colourful the amount of the narigolds decorating the yard, the



beautiful saris worn by the women, the way the characters switch from Hindi to English and back again all within the same sentence.

### Not with a wimp but a bhangra

And also, there's lots of music. Just like any Bollywood director would,



Nair inserts a musical number into the action every 25 minutes or so; but instead of using music as an opportunity for surreal fantasy sequences, Nair finds ways of incorporating the music naturalistically into the action. (Luckily, Indian weddings are full of music and dancing, so it's not as if she's stretching anyone's credulity in the slightest.) There's also something wonderfully democratic about this material—not just in the way Nair treats everybody's storylines with more or less equal importance, but in the way screenwriter Sabrina Dhawan plays around with tone. For instance, I love the way she treats many of the aspects of the bride's plotline as farce—especially when the police catch her and her lover making out in a car during a tumultuous rainstorm-while allowing P.K. Dube's surprisingly gentlemanlike courtship of the Vermas' shy maid Alice to emerge as the most deliriously romantic part of the film.

The film moves so smoothly among its large cast of characters that it feels like a movie Robert Altman could have made. In fact,

Altman has made one quite like it-1978's A Wedding. But where Altman took a certain mean-spirited pleasure in that film in pointing out the hypocrisies of the ceremony and exposing nearly every single character involved in it as either a boob or a villain, Nair has no such agenda. Even when it comes to the subject of arranged marriage (and Aditi's pre-marital fling), Nair isn't out to condemn anybody-or go easy on anybody, either. She just stands by and watches her characters behave, and her camera spots a satisfying mix of good and bad traits in almost all of them.

#### Shah festival

Nowhere is this more true than in Naseeruddin Shah's terrific performance as the Verma patriarch. As Lalit moves through his house, expressing his frustration and discontent with practically everyone he sees, Shah's short stature at first makes the character seem somewhat comical, or at least a little petty. But the character sneaks up on you, and in the final scene, when Lalit is faced with a tremendously difficult moral decision, the way he comes through and does the decent thing is completely convincing and tremendously moving. Monsoon Wedding is full of wonderful moments like that one; watching it is like sitting down at a feast of marigolds. O

Directed by Mira Nair • Starring
Naseeruddin Shah, Vasundhara Das,
Shefali Shetty and Vijay Raaz •
Opens Fri, Mar 22

# ENTERNALINATIVE REPORTING 101



- O Ice Age collected 47.8 million acorns for the winter!
- Resident Evil tried to escape a spooky lab 18.2 million feet underground!
- Showtime reminded audiences that it's been 15-3 million movies since Eddie Murphy was funny!

- The Time Machine covered Jeremy Irons in 10.9 million pounds of kabuki makeup!
- We Were Soldiers rehashed territory covered by 8.8 million other Vietnam War movies!
- @ All About the Benjamins spent alto gether too long counting up its \$4.8 million!
- 10 40 Days and 40 Nights saved \$4.6 million by letting Josh Hartnett cut his own hair!
- O John Q made 3.7 million Americans bitter about living in a country without socialized medicine!
- O A Beautiful Mind made up 3.4 million fake facts about the life of John Forbes Nash
- Meturn to Neverland convinced 2.3 million kids that they could fly!

### THE ASTERISK\*

Kevin Smith is developing a Jay and Sileni Bob cartoon show for Nickelodeon, in which swearwords will be replaced with cartoon

Kevin Kline is currently on the sixth month of a nine-month asparagus-only diet\*

Delroy Lindo will play Abraham Lincoln in the first episode of a new A&L series titled What If That President Had Been Black? Future episodes will feature Baston Public's Chi McBride as John Adams and Ot's Eamonn Walker as Harry S. Truman\*

Joan Rivers has announced that, due to health and travel concerns, she's considering the may stay in an L.A. studio and feed lines through an earpiece to her daughter Melissa.

Once they've been removed. Tom Cruise has agreed to auction his braces on ellay, with proceeds going to charity.

Steven Spielberg has blocked attempts by the "Yes, I Am ""
state government of Indiana to introduce a

new tourism compaign based around the tagline "I've of an Indiana lon"

Author Frank McCourt will host a new invitigative literary show on Bravo, to be called Tull M Court Press\*

Limp Bizkit frontinan Fred Durst his report edly turned down an other to become the next lead singer of Van Halen!

Judging Amy's Tyne Daly is the aunt of MTV star Carson Daly'

As a condition of his recent parole, Robert

Downey Jr. will spend at least 20 hours as a
shopping mall Santa this December in imporemiled neighborhoods of L.A.\*

When Sam Waterston played football at Texas A&M, his nickname was "The

Demi Moore was recently spotted in Omaha, Nebraska, wearing a T-shirt that read

"THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!



Comedies don't get much lamer than reality-TV satire Showtime

BY JOSEF BRAUN

o Hollywood comedies get any lamer than Showtime? I don't mean outrageous or Offensive or mind-bogglingly horrible; I just mean devoid-of-signs-ofintelligent-life lame. How do I describe that deep pocket of nausea that develops in my belly as I watch talented actors like Robert De Niro and Eddie Murphy deliver painfully unfunny jokes for over 90 minutes? I normally don't concern myself so much with recommending movies per se—I don't think telling you what you should or shouldn't see is really my job-yet I

feel it's only humane to warn you that Showtime, while far from the worst movie I've ever seen, has got to be one of the saddest. Again, not sad in an interesting way, just sad in the boring, pitiful way.

Perhaps it all stems from a lame premise. Showtime is supposedly a satire of both reality TV (an object of parody that felt stale before anyone even tried it) and the



cop/buddy movie genre. But satire, by definition, requires comment on what's being satirized, while Showtime simply re-enacts each and every one of the dullest clichés of the cop/buddy movie with alarming precision. And its idea of wit is best summed up in a defining early scene in which Rene Russo, playing a producer trying to persuade De

Niro's no-nonsense cop to star in a Cops-style TV show, says with faux-determination to her assistant, "This is America. Everybody wants to be on television." Knee-slappin' Preston Sturges social comedy this is not.

Nobody comes out of this thing looking good. Russo, perfectly capable of exuding subtlety and charm (she was shockingly effective in last year's forgettable Rocky and Bullwinkle movie), gives a jarringly broad, lifeless performance. (Supposedly there's some sexual chemistry between her and De Niro, but we never even see this even try to happen.) William Shatner's cameo as himself can't even wriggle laughs out of T.J. Hooker references; he's always been much funnier when he's not trying to be (e.g., his stupendously pretentious spoken-word performance of "Rocket Man" at the 1979 Science Fiction Awards). Johnny Cochran, also playing himself, is

Bes is a wealth, crapped addition to the state of the sta

not only embarrassing but also manages to confirm that his defense of O.J. Simpson was completely corrupt, almost as though he's proud of the fact. De Niro, who already made a bad movie about reality TV (the wretched pseudo-morality tale 15 Minutes), just looks bored and distracted—strange, seeing as how his own production company helped finance Showtime. Only the energetic Murphy, playing the part with the most potential (a lousy cop who really just wants to be a lousy movie star), appears to be giving an honest try. I swear, if his lines were even remotely good, he'd be hilarious.

#### This just isn't his Dey

Director Tom Dey may have worked some respectable comic mojo in Shanghai Noon, but Showtime seems to have defeated him. Nothing here clicks—and absolutely nothing makes any sense. The dramatic subplot, involving the secret manufacturing of giant superguns, is so stupid

It's not. And Dey doesn't know how to tell the story without resorting to substandard mimicry of substandard genre films. When the villain (who of course, is Eastern European) dies his token spectacular death at the film's end, I was just grateful to see him perish in a way I hadn't heard of before (carried out of the window of a skyscraper on a flood from a blown-up swimming pool).

seems to imply that TV interfering with police work is actually a pretty good idea. Everything starts with De Niro shooting a TV camera and then ends with him shooting the bad guy out of a TV camera, with his gun cleverly hidden inside it. Perhaps this is in fact some new kind of satire: unfunny, pro-media propaganda. God help us. O

Showtime
Directed by Tom Dey • Starring
Robert De Niro, Eddie Murphy and
Rene Russo • Now playing

# Gleaming the cubicle

[ress] Viceo

Haiku Tunnel is an epic love poem to the temping lifestyle

BY PAUL MATWYCHUK

s an ultra-low-budget indie with a no-name cast (save for an amusing cameo by Harry Shearer) and a leading man who resembles a cross between Jason

Alexander and the Comic Book Store Guy from The Simpsons, Haiku Tun-

nel probably didn't stand much chance of getting widespread distribution at the best of times. But the fact that it was principally set inside a giant New York City office building and got released the weekend after September 11 probably did its boxoffice chances in for good—which explains why this very amusing comedy is only appearing in Edmonton now, on video instead of on the big screen.

But truth be told, its goals are so modest and its look is so visually drab that it probably plays better on video anyway. It was based on a monologue by its star, Josh Kornbluth, and I wouldn't be surprised to learn that many of the movie's cheap-looking sets and props were borrowed straight from the stage version. But perhaps it's fitting that everything in the film looks so temporary, since the film is a virtual hymn to temporariness.

#### Law and orders

It's an account of Kornbluth's life an office temp—specifically, his chaotic stint at the law firm of

Schuyler
Mitchell (which
everyone refers t
naturally as S&M

Kornbluth, who has embraced the temp lifestyle as the ultimate expression of his commitment-phobic nature, initially regards the gig as just one in a long string of pleasant, no strings job assignments; that is, until the S&M office supervisor, Marlina approaches him with a devil's begain. "Bob likes you," she says, referring to Josh's boss. "He wants in know if you'd like to go perm." When Josh resists, she homes in, almost instinctively, on Josh's weak point "Go perm, Josh," she says, "and the

firm will cover your psychotherapy.

Against his better judgment
Kornbluth agrees—and almost imme-

I to be a second



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# Wesley the vampire slayer

blood running ough Blade II is finitely Type "B"

PY JOSEF BRAUN

and summer, I wrote what I I cheve may be one of the only Lositive reviews of Tim Burton's net of the Apes in existence. Of rse, it was hardly an unconditionecommendation, but aside from Baker's masterful make-up work, at excited me most about the film how much fun I thought the bad s were. Bad dialogue, bad sight 5, really bad, nonsensical ending: rought it was a gas. And, to a cer-1 degree, even a self-conscious gas. But thinking about it now, I'm finning to see POTA as something abolic-its very self-consciousness ked the death of the B-movie as knew it. The most infamous Bwies of old were fun because they e either outrageously stupid or just low-grade in their production valthat they shimmered with a silly dboard, papier-mâché glow; they en't trying to be B-movies. Most ople could never enjoy POTA as a Bwie because it cost way too much, s way too hyped and way too marred to mass audiences. It feels cyni-I guess. No matter what style or cumstances you're working in, we in an age when that style can be propriated by Hollywood and ned into something with a bloated

tely develops a host of neuroses It prevent him from actually comting any work. He sleeps in longer d longer and shows up later and er at the office; he fills his desk wers with handfuls of candy that grabs from the glant bowl in the eption area; he leaves rambling, ply confessional, two-hour-long e-night messages on Marlina's temail ("Unlike my therapist," bluth explains, "I felt like Marli-'s voicemail was really listening to "); and, most serious of all, he inpulsively puts off typing up and iling out the 17 "very important" ters that his boss has repeatedly ld him "need to go out right 1y." (Perhaps the funniest bit in film occurs when the computer es to print out the letters and a sperate Kornbluth attempts to Inmunicate with the printer in the hine's native language.)

iget and a dumbed-down script tai-

#### - In Valida Jerry

itest, Haiku Tunnel looks like it's ng to be the story of Josh's victimion at the hands of some kind of the first images in the film is of abluth walking to his new job le the Pixies' "Debaser" blasts by on his Walkman. And shortly I kombluth moves into his new hom" ("It looked like a desk in a way to me," he says, "but Marli-Called it a room, so it must be a the"), he gets a telephone call from woman he's replacing, who fran-

lored to the mainstream audience's supposed lack of sophistication.

#### **Snipes** hunt

So perhaps because it has that same bad-but-fun quality without trying as hard, I found *Blade II* to be strangely refreshing. (Talk about conditional recommendations!) To be sure, this sequel to the 1998 Wesley Snipes vampire-busting horror flick *Blade* is an expensive-looking film (lots of gore and special effects), but it still feels somewhat unusual to see a horror flick this disreputable and this devoid of nods toward mainstream accept-

### [reside] [O] [AO]

ability make it into theatres. How's this for integrity? It's a violent comic book movie made for seemingly no one but comic book fans, a comic book movie with the same fun and flaws as your average comic book. The narrative luggage it drags along from the prequel is bogged down with silly conceits that complicate the plot a little more than they probably should and it spends so much time fetishizing its hero that it never manages to penetrate his perfect exterior. And yet it also makes intriguingly awkward attempts at attacking some politically punchy themes, has fun recklessly dragging several different genres into the mix and relishes in elaborate setpieces full of corny heroics.

As directed by Guillermo del Toro (arguably slumming after Cronos and

Mimic), I found Blade II to be most enjoyable as a neo-blaxploitation film-just replace drug addiction with bloodlust and evil, pasty-white cops or gangsters with evil, pasty-white vampires. The title character, played with enjoyable macho pretentiousness and superfluous sword-flinging by Snipes, is a vampire-human hybrid—a mulatto, if you will—who hates his vampire self and feels it's his mission to kill as many vamps as he can. The conflict which gets the most mileage in the film is between Blade and a vampire named Reinhardt (Ron-Perlman), a skinhead whose raciallycharged first (and last) line to Blade is "Can't you blush?" There's more than enough here to play with, but admittedly, mere allusions to race-related ideas are about all we get.

#### Once bitten, twice shy

The script by David S. Gover (a comic book movie-writing powerhouse, with Nick Fury, the original Blade and an upcoming adaptation of Ghost Rider on his résumé) has a truly risible premise. A mutation occurs in the vampire community—basically a super-vampire that preys upon both humans and vamps but is impervious to garlic, silver and such—and so Blade, reteamed with his mentor (Kris Kristofferson, lurking in the background, spouting off absurd details regarding the elaborate vampirefighting hardware he's designed), winds up working alongside his mortal enemies to try and wipe out the new threat. The silliness of it all is

tically warns him to get out while he can, because Bob is "evil—pure evil!"

Amusingly, though, Kornbluth's big revelation at the end of Haiku Tunnel is that he doesn't want to get out of office work-not even when he finds himself stealing into the S&M building in the middle of the night to secretly print out Bob's all-important letters and get them mailed out before the next business day. Kornbluth is the last person who'd ever write a savage satire about the deadening nature of office work; on the contrary, he never looks more alive than when he's rhapsodizing about the lyrical names of the secretaries he's worked with, or performing an impromptu bit of hip-hop "scratching" by using the pedal control on his dictaphone, or simply greeting office managers by

heartily announcing, "Hi! I'm from Uniforce!" Why, at the end of the movie, Bob even turns out to be a pretty decent guy after all.

I suppose Haiku Tunnel doesn't say anything about office life you haven't learned already from Dilbert, but Kornbluth's cheerfully barbed wit (e.g., his description of young associate lawyers as "frightened little pupples all barking and running everywhere in search of billable rabbits") won me over all the same. Just as Kornbluth is a perfect temp, the genial, perfectly disposable Haiku Tunnel is a just about perfect rental. O

Directed by Jacob Kornbluth and Josh
Kombluth • Starring Josh Kornbluth •

Now on vid.



kind of fun, but I don't think Goyer and del Toro are entirely in on the joke. The film is a mishmash to say the least, and lacks a strong central theme to drive the action.

All I can really say in *Blade Il's* defence is that it provides the closest thing to the pleasures of old B-movies I've seen in a while—it's fun because it's dumb (but almost seems like it could have been smarter). It's

probably the only movie in which you can supposedly learn how to translate "Fuck this shit!" and "What the tuck?" into Czech—or is that vampirese? I was never quite sure. O

Directed by Guillermo del Toro •
Starring Wesley Snipes, Kris
Kristoiferson and Ron Perlman •
Opens Fri, Mar 22



# Undergoing basic training

Color of a Brisk and Leaping Day takes many detours in tribute to railroads

BY JOSEF BRAUN

waterfall turns into the rushing of an oncoming railroad; a pale full moon turns into a lonely light in a window. With Color of a Brisk and Leaping Day, writer/director Christopher Münch (The Hours and Times) has crafted a film using some the finest traditions of American cinema, taking a restless quest for identity and grafting it and all its youthful hopes onto a barely tamed, majestic landscape so grand and vast it can only seem indifferent to the actions of men. And like some of the best American cinema, Münch takes risks that don't always pan out,

To win answer the

qualifying question

then include your

name address and

daytime phone and

enter at:

taking the viewer down a few potentially interesting trails that wind up leading nowhere but still leave us feeling as though we've gone somewhere. That's what this film is all about: transporting.

Shot in black and white and carefully blending in period footage, Color of a Brisk and Leaping Day tells the story of 23-year-old John Lee (Peter Alexander), an American of Chinese-French descent, who dreams about railroads, about escaping his hum-



drum hometown life, about space to breathe and think in the wild. As the Second World War is coming to a close, John learns that the Yosemite Valley Railroad is being scrapped and manages to procure funds to purchase it in the far-fetched hope of reviving it. John's connection to the project

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doesn't end with his love of trains, however; his grandfather was one of the untold number of Chinese labourers who were worked to death building the nation's first transcontinental. John is not only the bridge between different generations of immigrant families and the different dreams they pursue, but different kinds of American businessmen, too: those who seek to build enterprise from the power of their dreams, and those, like the rail tycoon who ultimately owns the YV line, who see a railroad as nothing but shafts of steel to picked up and repositioned wherever the most immediate profit can be milked.

#### Münch and Müller: the umlaut twins!

Münch tells much of his story with austere visions of landscape and labour. We get a clear sense of John's wonder as he watches trees, rivers and mountains pass by in a blur. (These rustic moments are intriguingly offset by the very modern piano music of Erik Satie.) Cinematographer Rob Sweeney evokes the work of Robby Müller, one of his early mentors, particularly in the stark shots through the windows of moving cars and trains that mirror Müller's distinctive work on Dead Man, which came out the same year Color was filmed. Beautiful images of black coal smoke against

sumple kinning. Petter Allexander and Bok Yun Chon, in Color of a Busk and Leaping Da clear skies and powerful locomotives filling otherwise unpassable routes possess a lost, naïve adoration for the

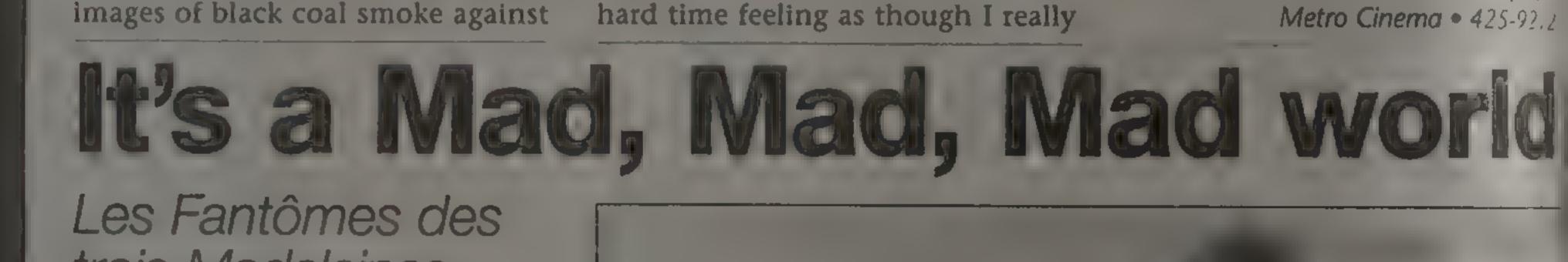
raw materials of old-fashioned industry (the kind of things captured with the same sort of reverence by David Gordon Green in George Washington), only 60 years down the road, when they're full of rust, weeds and ghosts.

Yet it's also this same tone of solemnity and awe that occasionally makes Color feel a bit remote and vague. The acting is generally stiff (though a supporting turn by REM's less-than-energetic Michael Stipe surprisingly grew on me) and the emotional tension feels a bit undernourished. Perhaps a second viewing would solve this, but I had a

got what was going on between John and his sister, for example—the relationship definitely flirts with incest but then just kinda backs off

For all its abandoned miniexcursions, though, Color never loses focus of its heart—John's long. ing and confusion is always on the film's surface. The title comes from a poem by Octavio Paz, and like Paz's verse, Color sings of a nation development and its roots in ... dreams and suffering of its people.

Color of a Brisk and Leaping Day Directed by Christopher Münch . Starring Peter Alexander, Jeri Arreadi and Michael Stipe . Zeidler Hail, Tr. Citadel • Fri-Mon, Mar 22-25 (7pm) Metro Cinema • 425-92.2



trois Madeleines sends three Quebec women on the road

BY JOSEF BRAUN

uébécois writer/director Guylaine Dionne's feature debut Les Fantômes des trois Madeleines takes three generations of women-Mado (France Arbour), her daughter Marie-Madeleine (Sylvie Drapeau) and her daughter, little Madeleine (Isadora Galwey)-on a journey from Montreal to Perce in the Gaspé region of Quebec. It uses the elasticity of time and flow of memory that road travel imposes as an opportunity to create a very deliberately subjective kind of cinematic storytelling. Her film has the irreverence, stoic sentimentality and humour that characterizes many contemporary Québécois films, but it's unusual in the way it, like the best road movies, virtually eliminates normal dramatic structure, completely surrendering the narrative to the (largely) unspoken whims of its characters. Even a sudden bit of car trouble seems tied to their inner needs.

Put simply, though the women make engaging pit stops at roadside diners and hostels along the way, the landscape Dionne is focussed on traversing is entirely interior. This commitment to non-literal or nonrealistic action allows her to spend a large portion of her film working Kids over troubled waters: Isadora Gal⊯ey in Les Fantômes des trois Madeleil

with dreamlike or symbolic scenarios, such as having Marie-Madeleine walk right into the memories of her mother until the moment when she sees herself as a newborn being carted away in a bus. That moment in particular interests me because of the freedom Marle-Madeleine exerts when exploring someone else's subjective memory; she seems far less enthusiastic about exploring similar memories of her own. Yet, tellingly,

one of the first things we learn about her is that she keeps photos of people who have played significant roles in her life in tiny sealed jars, where they're safely contextualized within the increasingly distant past.

Dionne's trio of travelling companions are all women without men

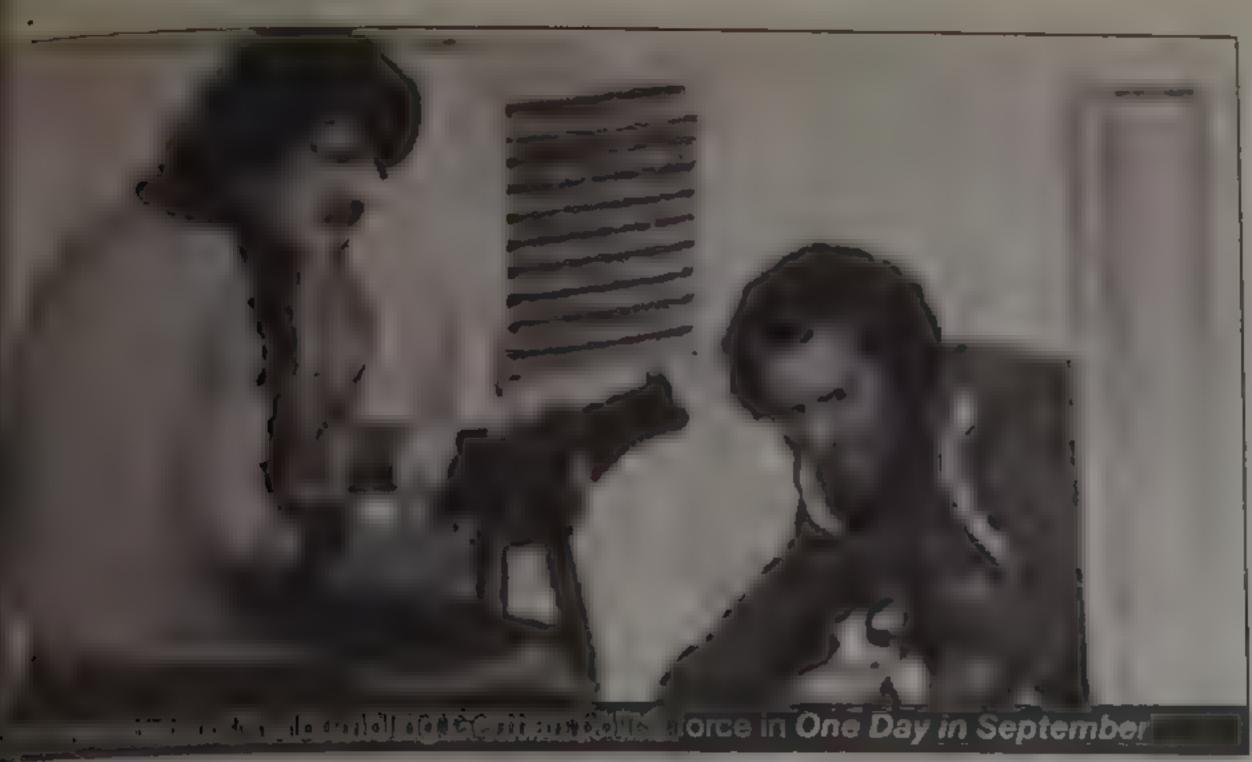
or conventional family units they are searching not for what lost, but for something entir Separated from the love of her you and the father of her child, Mail abandoned Marie-Madeleine at bit and is only now becoming read quainted with her. Marie-Made is a constant mother to it Madeleine, but maintains a aversion to others (i.e., men) enter ing their lives. And little Madeleine herself suspended between feat abandonment and the desise abandon others first. The precarious ness of emotional contact have each of these characters and finds a different way to begin making peace with their inner conflicts.

Dionne's manner of reveal such potent emotional catalysts devoid of big acting moments

SEE NEXT PAGE



Personal Conceptions:



## Games of death

reuse] documentality

Account of 1972 Olympic terror attack is riveting, ncisive, shocking

TY PAUL MATWYCHUK

nondescript studio. His face is obscured by the intentionally m lighting, the brim of his base-ll cap and the smudgy texture of e videotape image, but from what e can make out he seems surprisgly nondescript in his cheap othes, a little pudgy with middle

o strikingly indsome 18ar-old with the

rong nose and the Kirk Douglas mple in his chin that we see in otos of him from 1972.

The man is Jamal al Gashey, the y surviving member of the "Black ptember" terrorist squad that took Israel: athletes and coaches hostage . ng the 1972 Olympic Games in nich, killing two of them at their el room and massacring the naming nine during a chaotic . lown with the inept German te force at the airport where they : ed to fly away to safety. And in Macdonald's shattering doculitary One Day in September, al (who was never brought to for the 1972 murders and has - 1 living in hiding ever since) s publicly for the first time about s actions in Munich nearly 30 years ons he calmly tells Macdonhe still remains proud of. "I wasn't 3 wretched refugee," al Gashey about his recruitment by the \* September group. "I was a revotionary." Before Munich, he says, e world was ignorant of the Paleshians' cause. Afterwards, the word was on the lips of billions people all around the world.

Macdonald (a British filmmaker nose brother Andrew produced inspotting and whose grandfather timeric Pressburger) builds extraortension and emotion by altering al Gashey's life story with of Andre Spritzer, an Israeli incling coach who was one of all shey's victims and whose widow is in one of Macdonald's interiores. (Ankle relates several very oving anecdores about her late and, who genuinely seems to

have embodied the Olympic spirit of peace and brotherhood.) The last we see of Andre is when he is allowed to speak to the German authorities from the window of the hotel—but it's not long before someone hits him in the back of his head with a rifle butt and drags him back inside. It's a chilling moment, even more so when you realize his assailant may have been the faceless man in the baseball cap talking with such pride about the bloody, utterly haphazard

#### Roll out the Errol

terrorist plan he was a part of.

The Oscar-winning, uncomfortably timely One Day in September is as

vivid and cinematic a documentary as you could ever hope to see; Mac-

donald takes some of the techniques that Errol Morris pioneered in The Thin Blue Line (fluidly edited stock footage, skillfully conducted on-camera interviews that give you an immediate sense of the speakers' personalities, lots of hypnotic Philip Glass music on the soundtrack) and applies them to a story that's even more suspenseful and complex. Macdonald's detective work is, in a lot of ways, even more remarkable than Morris's—he uncovers a web of incompetence and corruption among the German law enforcement agencles and the Olympic officials that would seem comical if the consequences hadn't been so tragic. (The list of fuckups is too long to include here; suffice it to say that at one point during the airport showdown, the German police shot and killed one of their own snipers, believing him to be a terrorist. The sniper might have survived, but nobody had bothered to outfit him with a bulletproof vest or a steel helmet.)

One Day in September does not paint a terribly flattering portrait of humanity—not even the other athletes (many of whom continued to train, sunbathe and challenge each other to lazy games of Ping Pong only a few blocks away from the unfolding hostage crisis) come off all that well. But Macdonald does a masterful job of appealing to his audience's finer qualities anyway—to our intelligence, our compassion and our sense of moral outrage. It's an unforgettable film. O

One Day in September

Operating the Remain Manadon and Manadon and

#### Les Fantômes

Continued from previous page

blatant opportunities for catharsis (perhaps this ties into the old complaint that "nothing happens" in road movies). Instead, Dionne will use a single image or music or bits of detached voice-over from Marie-Madeleine to mark emotional time. I must admit, though, that the most obvious example of this technique is the moment that worked the least

well for me: an extended subjective memory of Marie-Madeleine and Mado's teary-eyed reunion, a wordless scene with choral music in which paper flies about and everything goes slo-mo for quite a while. The intention is honourable, but the execution reminded me too much of a TV commercial for a long-distance service.

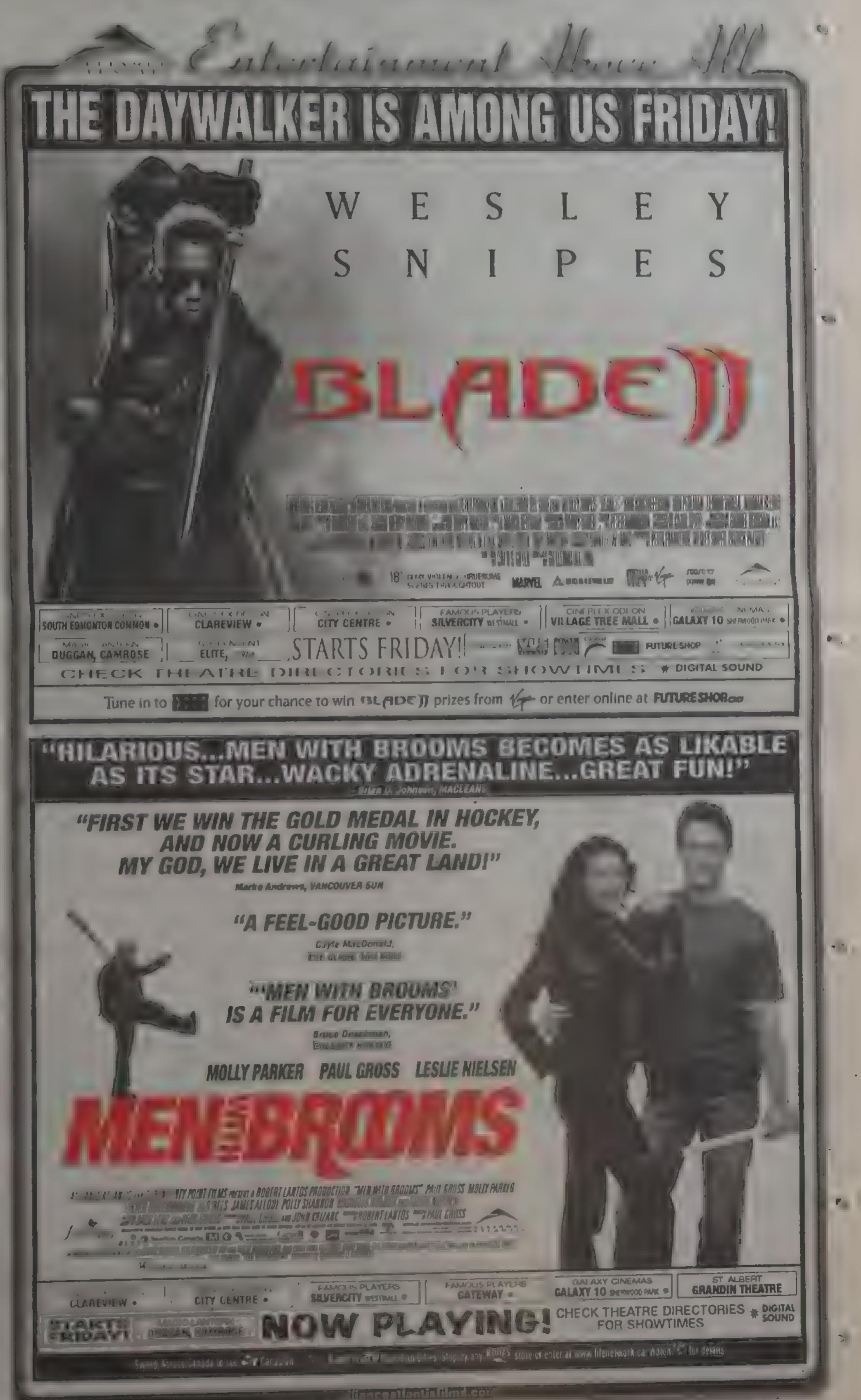
Still, It's Dionne's willingness to tind abstract methods of conveying deep emotional subtexts that I appreciated the most. Les Fantômes is

surprisingly unaffected for the style it works in, and by working in this way, it develops a great respect for its characters and their individual choices and dreams. Not a women's lib film, but a truly liberating film about women.

Les Fantômes des trois Madeleines

Directed by Guylaine Dionne • Starring
Sylvie Drapeau, France Arbour and
Isadora Galwey • Zeidler Hall, The
Citadel • Fri-Mon, Mar 22-25 (9pm) •

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# 

#### NEW THIS WEEK

The Alternate Eye (M) A program of two short experimental documentaries: Black Cat White Cat It's a Good Cat If It Catches the Mouse (1989), director David Rimmer's impressionistic traveloque

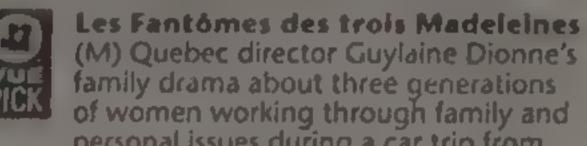
exploring the rapid Westernization of China; and Human Remains (1998), director Jay Rosenblatt's portrait of the mundane personal lives of reviled world leaders such as Hitler, Stalin and Mussolini. Zeidler Hall, The Citadel; Thu, Mar 21 (7pm)

Blade II (CO, FP) Wesley Snipes, Kris Kristofferson, Ron Periman and Leonor Valera star in Cronos director Guillerma del Taro's bloadsoaked action/horror picture about a stoic, gadget-loving vampire hunter who teams up with a gang of bloodsuckers to track down the carrier of a dangerous new strain of the vampire virus.

Color of a Brisk and Leaping Day (M) Peter Alexander, Jeri Arredondo and Michael Stipe star In The Hours and Times director Christopher Munch's indie drama about a young man who makes a pilgrimage to the Yosemite Valley just after World War II to see the railroad that his grandfather helped build. Zeidler Hall, The

Citadel; Fri-Mon, Mar 22-25 (7pm)

E.T. the Extra-Terrestrial (CO, GR) Henry Thomas, Dee Wallace Stone, Drew Barrymore and Peter Coyote star in this restored version of Steven Spielberg's heartwarming 1982 science fiction classic about a young boy who befriends an alien who has been stranded on Earth. Featuring newly added scenes and special effects.



personal issues during a car trip from Montreal to the Gaspé peninsula. In French with English subtitles. Zeidler Hall, The Citadel; Fri-Mon, Mar 22-25 (9pm)

Monsoon Wedding (CO, P) Naseeruddin Shah, Lillete Dubey, Shefali Shetty and Vijay Raaz star in Mississippi Mosolo director Mira Nair's vibrant, multi-character comedy/drama about a middle-class

Delhi family's chaotic preparations for the arranged marriage of their eldest daughter. In Punjabi, Hindi and English with English subtitles.

Sorority Boys (CO, FP) Michael Rosenbaum, Barry Watson, Harland Williams and Melissa Sagemiller star in Coldblooded director Wally Wolodarsky's cross-dressing farce about three college students who, after getting kicked out of their fraternity, decide to pose as women and join a sorority house instead.

#### EIRSTARUN MOVIES

MARCH 22-25

Christopher Münchs'

Amélle (P) Audrey Tautou and Mathieu Kassovitz star in The City of Lost Children director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins

Starring

VICELASI, STIPE

Winner,

Cinematography 27

SUNDANCE FILM FEBTIVAL

"A celebration of

cinema and of

secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

A Beautiful Mind (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in How the Grinch Stole Christmas director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman:

Big Fat Llar (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Detmer and Paul Giamatti star in director Shawn Levy's kiddle comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie.

Black Hawk Down (CO) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in Hannibal director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

China: The Panda Adventure (SC) Dominick and Eugene director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

The Count of Monte Cristo (CO) Jim Caviezel, Guy Pearce and Richard Harris star in Waterworld director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

Crossroads (CO, FP) Britney Spears, Taryn Manning, Zoe Saldana and Dan Aykroyd star in Billy Madison director Tamra Davis's teen road movie about three high school friends bonding all over again during a car trip to a music contest in Los Angeles.

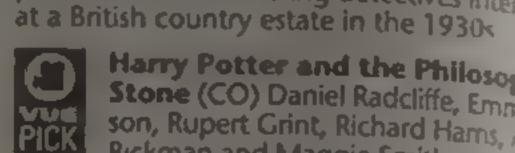
Dragonfly (CO) Kevin Costner, Kathy Bates, Kathryn Erbe and Joe Morton star in Ace Ventuto: Pet Detective director Tom Shadyac's supernatural romance about a doctor who comes to believe that his late wife is trying to contact him from beyond the grave.

The Endurance: Shackleton's Legendary Antarctic Expedition (CO) Liam Neeson narrates Pumping Iron codirector George Butler's astonishing documentary about the efforts of

explorer Sir Ernest Shackleton and his crew to find their way back to civilization after their ship becomes trapped in ice during an expedition to the South Pole.

40 Days and 40 Nights (CO, FP) Josh Hartnett, Shannyn Sossamon, Vinessa Shaw and Griffin Dunne star in The Truth About Cots and Dogs director Michael Lehmann's romantic comedy about a young stud who gives up physical contact with women for Lent, only to have his will power tested by his blossoming relationship with his new girlfriend.

Gosford Park (CO) Helen Mirren 1/ gie Smith, Eileen Atkins, Kristin Score Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Michael Gambon, Emily Watson and Clare Unit star in Short Cuts director Robert All man's satirical, densely populated murder of tery, in which aristocrats, servants, Hollyan producers and bumbling detectives intermal



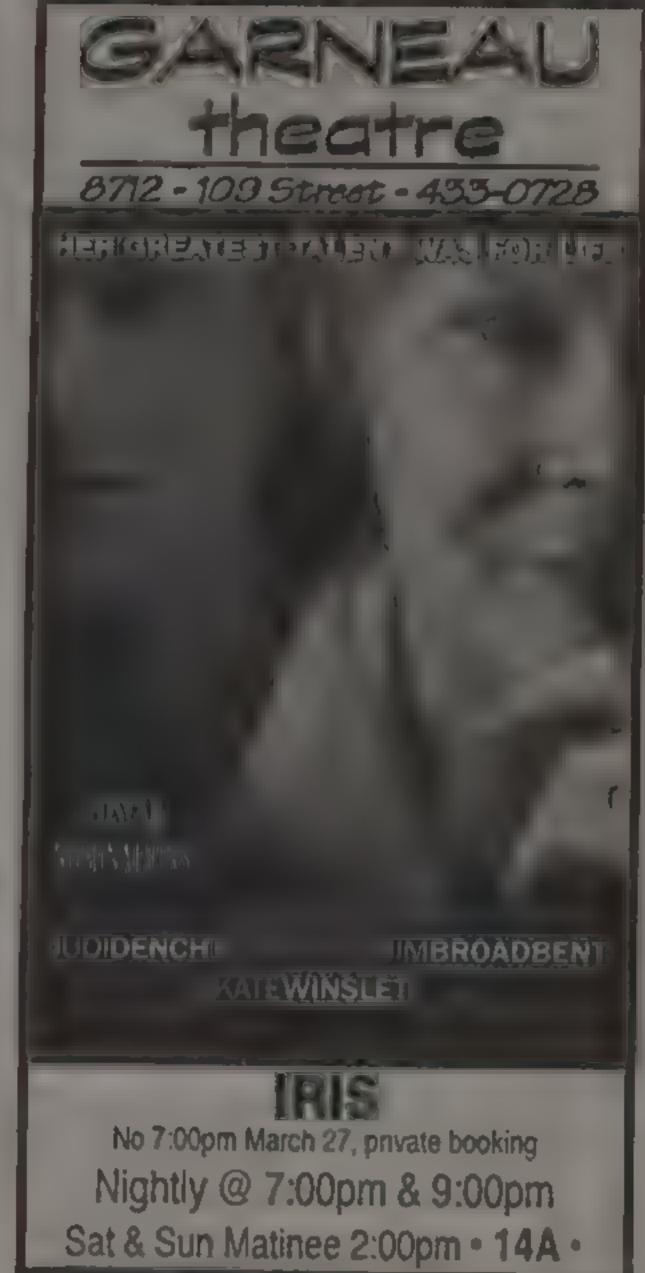
Harry Potter and the Philosopher Stone (CO) Daniel Radcliffe, Emma V. PICK Son, Rupert Grint, Richard Harns, Alan Rickman and Maggie Smith star in la Doubtfire director Chris Column screen adaptation of J.K. Rowling's mass ular children's book about a boy's event

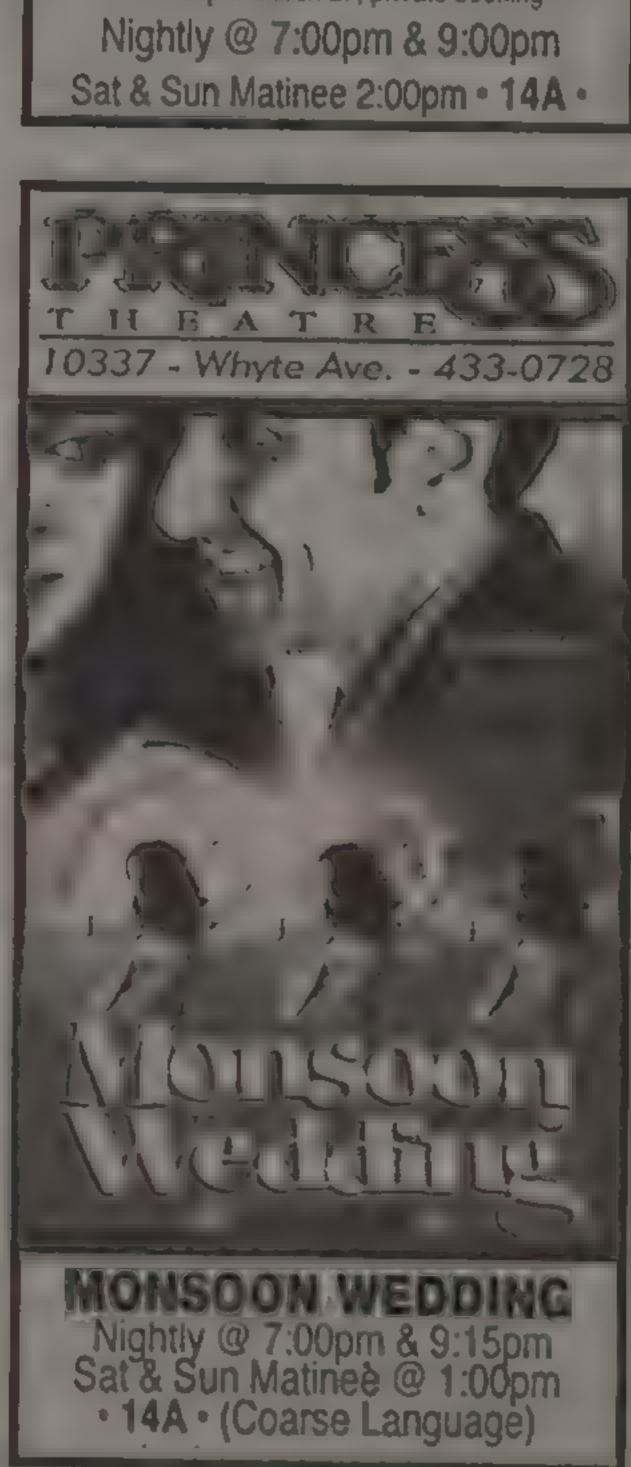
year as a student at a magical school for I Am Sam (CO) Sean Penn, Michelle Fr Dakota Fanning, Dianne Wiest and Lau. star in Corrina, Corrina director Jessie Nelson sentimental weepie about a mentally handi. capped single father who goes to court to retain custody of his seven-year-old dat

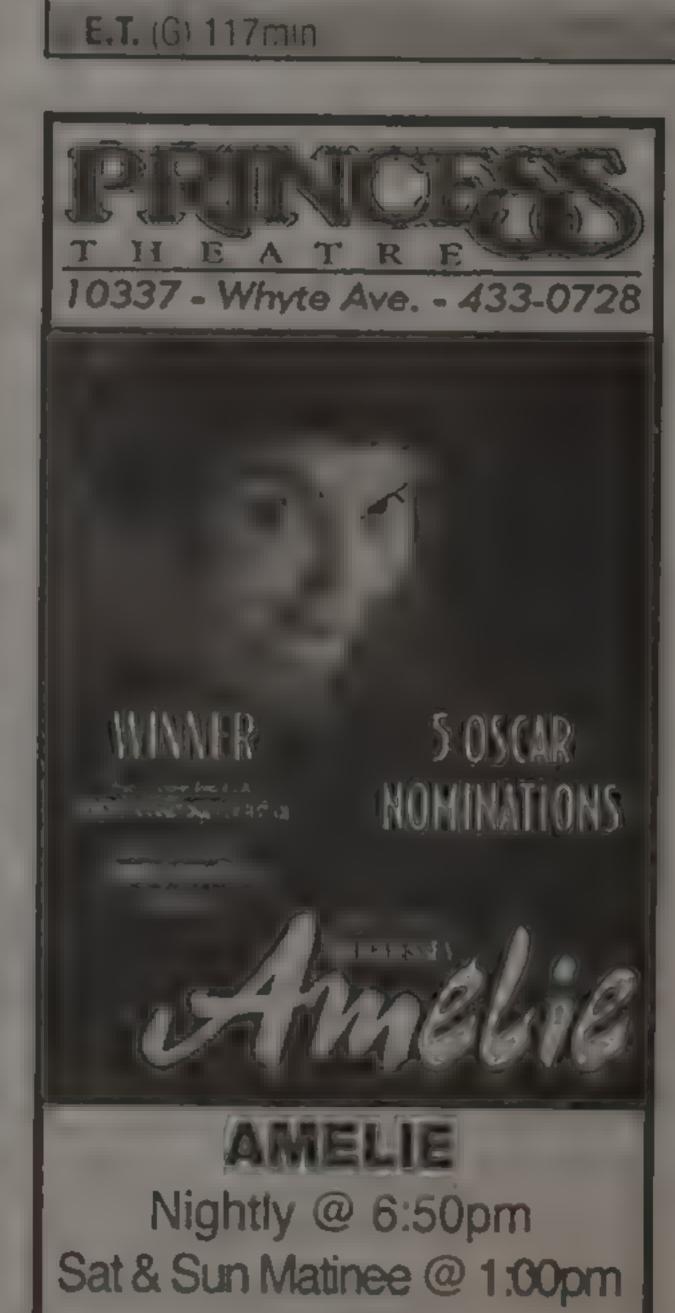
Ice Age (CO, FP, GR) The voices of Ray & Tom John Leguizamo, Denis Leary, Jack Black a Krakowski are featured in director Chris V. computer-animated feature about a groun prehistoric animals who team up to reun iabandoned human infant with his family

In the Bedroom (CO, GR, P) 5. Spacek, Tom Wilkinson, Marisa T and Nick Stahl star in director 10 1 Field's powerful domestic drama a

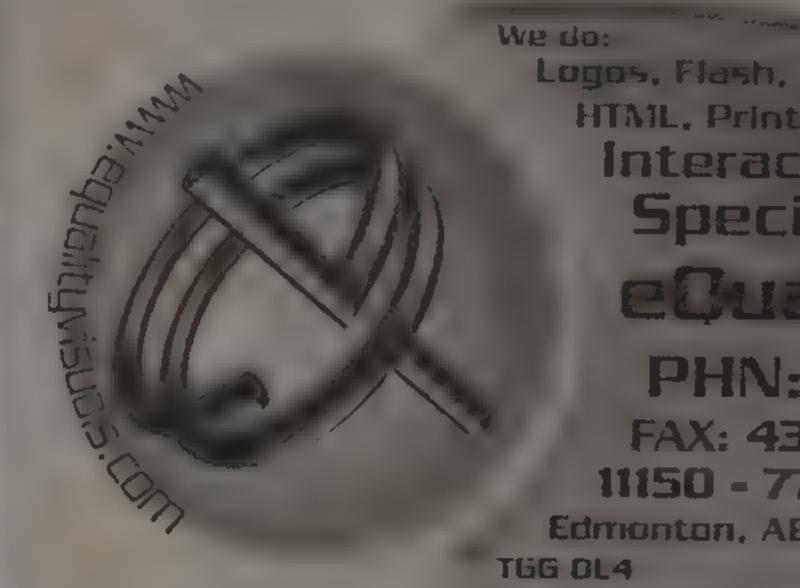
a New England couple whose mann begins to fall apart as a result of their son's affair with an older woman, newly separate from her abusive husband. Based on a short story by Andre Dubus.







• 14A •



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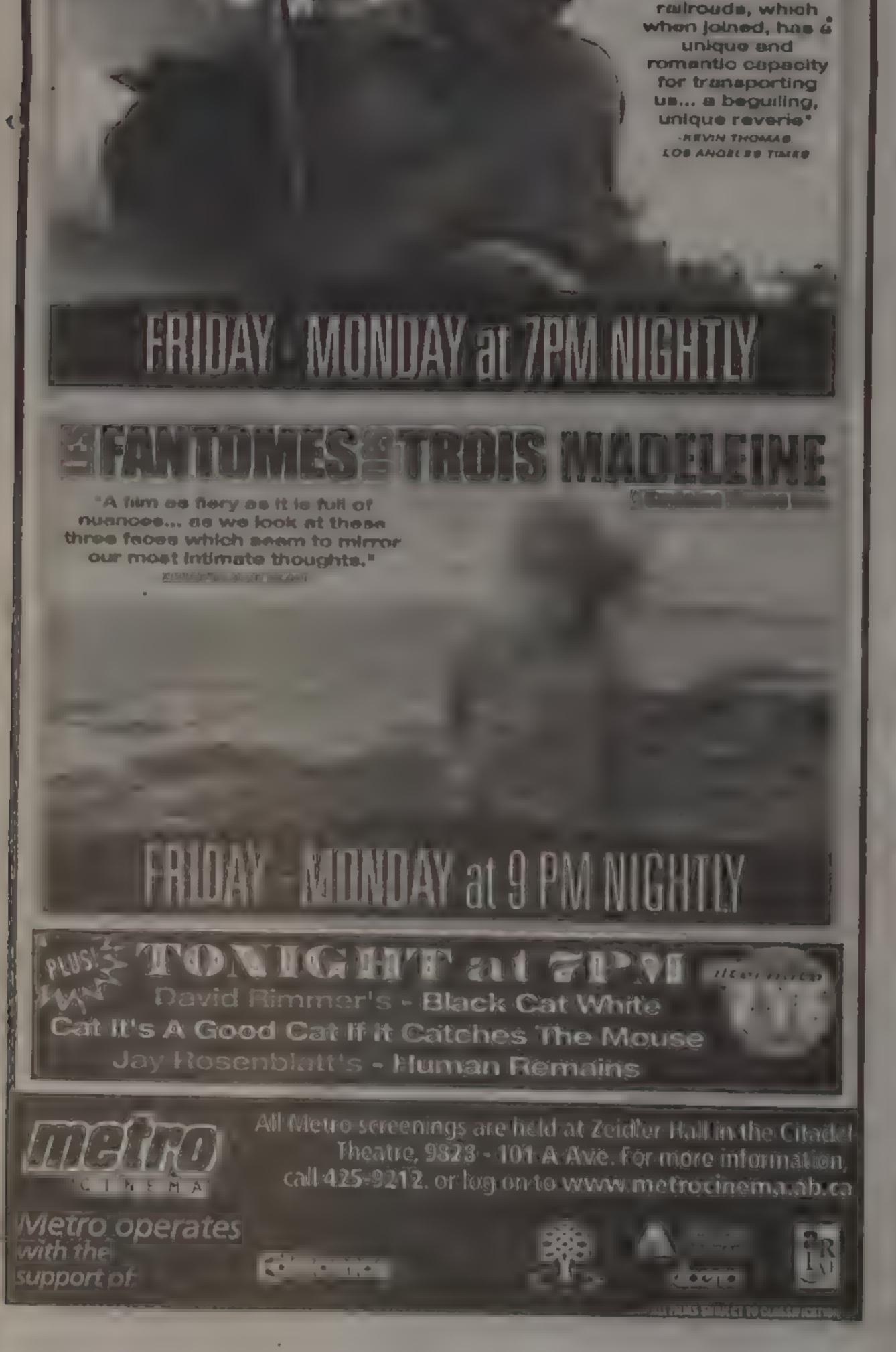
Man With Brooms (14A) 101min Course Lang is je 12:40, 3:10, 6 °C Snow Dogs (G) 100min 12 20, 20 2 in the Bedroom (14A) 130min 6:00 54 3 Peter Pan Return to Never-land (G) 80min Time Machine (PG) 96min Frightening Scenes I Ice Age (G) 79min

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IN THE BEDROOM Nightly @ 9:05pm Sun & Sun Matinee @ 3:15pm · 14A ·



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outron Boy Genlus (CO) I. hn A. Davis s computer-aniwith Land on the cable TV series, utzy but brilliant young inventor dgets come in handy when aliens kidadult in his neighbourhood.

Denzel Washington, Robert mes Woods, Anne Heche and Kimbertar in She's So Lovely director Nick 15's melodrama about a broke blueer who resorts to a desperate ploy in ure a life-saving heart operation for

d of the Rings: The Fellowship of (CO, FP) Elijah Wood, lan McKellen, ortensen and Christopher Lee star in Creatures director Peter Jackson's epic ration of the first volume in J.R.R. of fantasy novels about a quest an evil, all-powerful ring.

th Brooms (CO, FP, GR) Paul Gross co-wrote and directed), Molly Parker, dge and Leslie Nielsen star in this dian comedy about four former curling decide to team up once again to r acrost gots local curling tournament.

Honsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and lames Coburn are featured in direcprs Peter Docter and David Silverman's omputer-animated comedy about a lit-

8712-109 St., 433-0728

**PRINCESS** 

10337-82 Ave., 433-0828

METRO CINEMA

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ndin Mall, Sir Winston Churchill Ave., St. Albert 445-9822

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30 9.00 Sat Sun 2.00 No 7.00 show on Mar. 27.

tle girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-fearing monsters.

Queen of the Damned (CO, FP) Aaliyah, Stuart Townsend, Margarite Moreau, Lena Olin and Vincent Perez star in In Too Deep director Michael Rymer's adaptation of Anne Rice's gothic horror novel about an ancient Egyptian vampiress who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

Resident Evil (CO, FP) Milla Jovovich, Michelle Rodriguez and Eric Mablus star in Mortal Kombat director Paul W.S. Anderson's action/horror flick, inspired by the popular videogame, about a military unit that is sent into a mansion following a lab accident to defeat an out-of-control supercomputer and an army of flesh-eating mutant scientists.

Return to Neverland (CO, FP, GR) Disney Studios' sequel to their 1953 animated classic Peter Pan, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

Showtime (CO, FP) Robert De Niro, Eddie Murphy, Rene Russo and William Shatner star in Shanghai Noon director Tom Dey's buddy comedy about a humourless, straitlaced cop who is paired up with a grandstanding, wisecracking new partner as part of a new reality TV show.

Snow Dogs (FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in Jingle All the Way director Brian Levant's family comedy about a big-city writer who decides to participate in Alaska's grueling 17-day-long Iditarod dogsled race. Very loosely based on Gary Paulsen's book Winterdance: The Fine Madness of Running the Iditarod.

The Time Machine (CO, FP, GR) Guy Pearce,

Jeremy Irons, Samantha Mumba and Mark Addy star in The Prince of Egypt co-director Simon Wells's adaptation of the H.G. Wells novel about a scientist from the 1890s who invents a device that transports him 800,000 years into the future, where mankind has evolved into two enemy races.

A Walk to Remember (CO) Mandy Moore, Shane West, Peter Coyote and Daryl Hannah star in The Wedding Planner director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter falling in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

We Were Soldlers (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in The Man in the Iron Mask director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of la Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book We were foldiers: Once... and Young.

CO: Cineplex Odeon, 444-5468 EFS: Edmonton Film Society, 439-5285 FP: Famous Players

GA: Gameau Theatre, 433-0728 GR: Grand n Theatres 458-9822

M. Nietro Cinema, 425-9212 P: Princess Theatre, 433-0728 SC: SilverCity IMAX, Famous Players WEM 484-8581



For the 20th-anniversary re-release of Steven Spielberg's beloved 1982 suburban sci-fi picture E.T.: The Extra-Terrestrial, the director has used modern digital tech nology to retouch certain sceness. The change that's gotten the most publicity is Spielberg's namby-pamby decision to erase the guns being carried by some gov ernment agents in one scene and replace them with walkie-talkies. But perhaps en ere algette triev ? enda " h. a. e. edd", " ng and agre gar byta (glass (e.t.), bytale syfaty) nys.h9( n stadatte er of traile, and to be so the families of the late of been clunkier; but it had a texture and antintegrity that's entirely absent from artificial-looking CG. But on the bright side, they've left Drew Barrymore's performance exactly the way it was—and even added a few extra Gertie moments to boot!

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Showtimes for Fri. March 22-Thu, March 28

### SORORITY BOYS GARNEAU

**WEST MALL 8** WEM, 8882-170 St., 444-1829

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THE COUNT OF MONTE CRISTO Violent scenes D15 Digital. Fri 10 00 Sat-Thu 3.50 10 00

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4211-139 Ave., 472-7600

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ORANGE COUNTY

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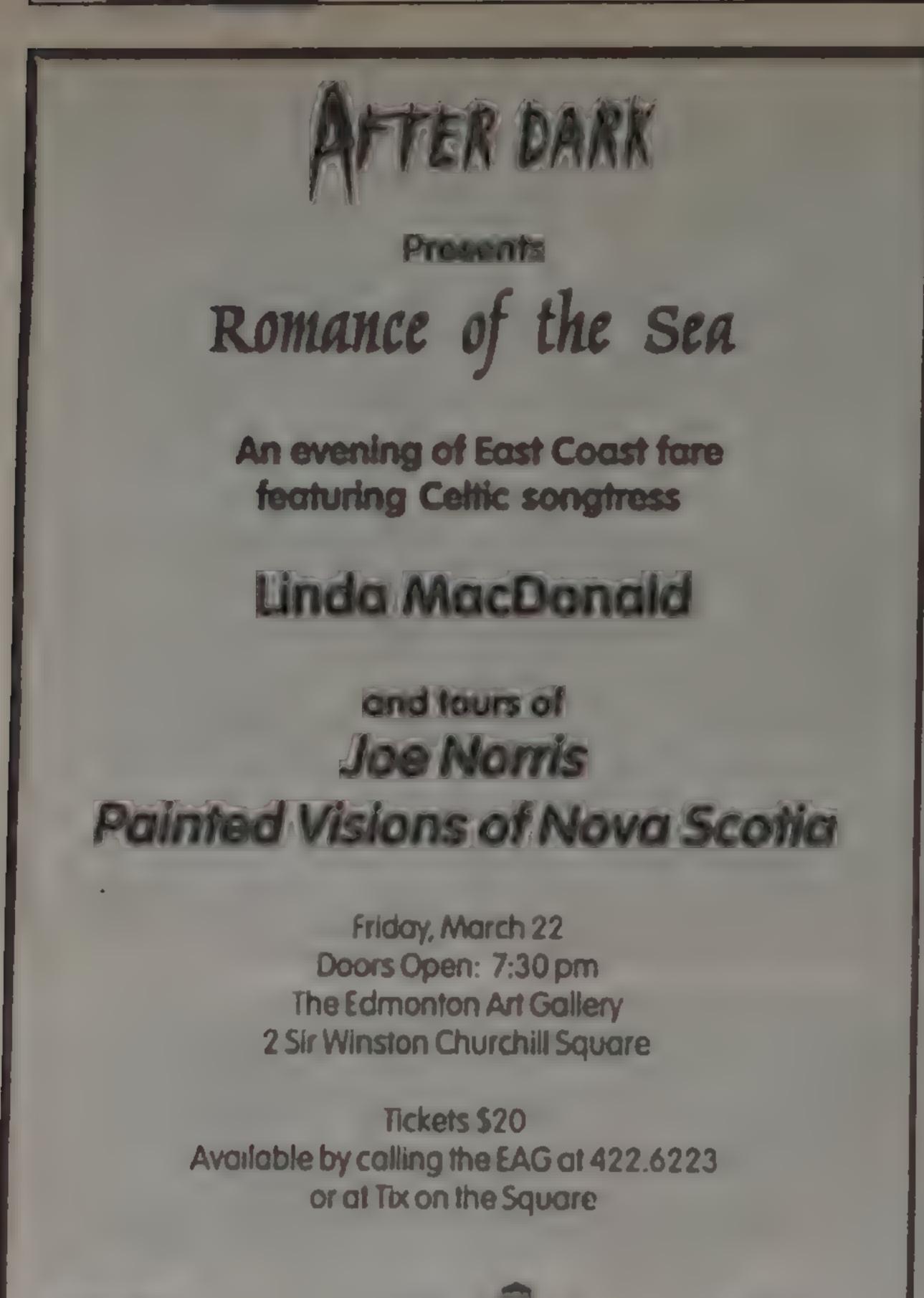
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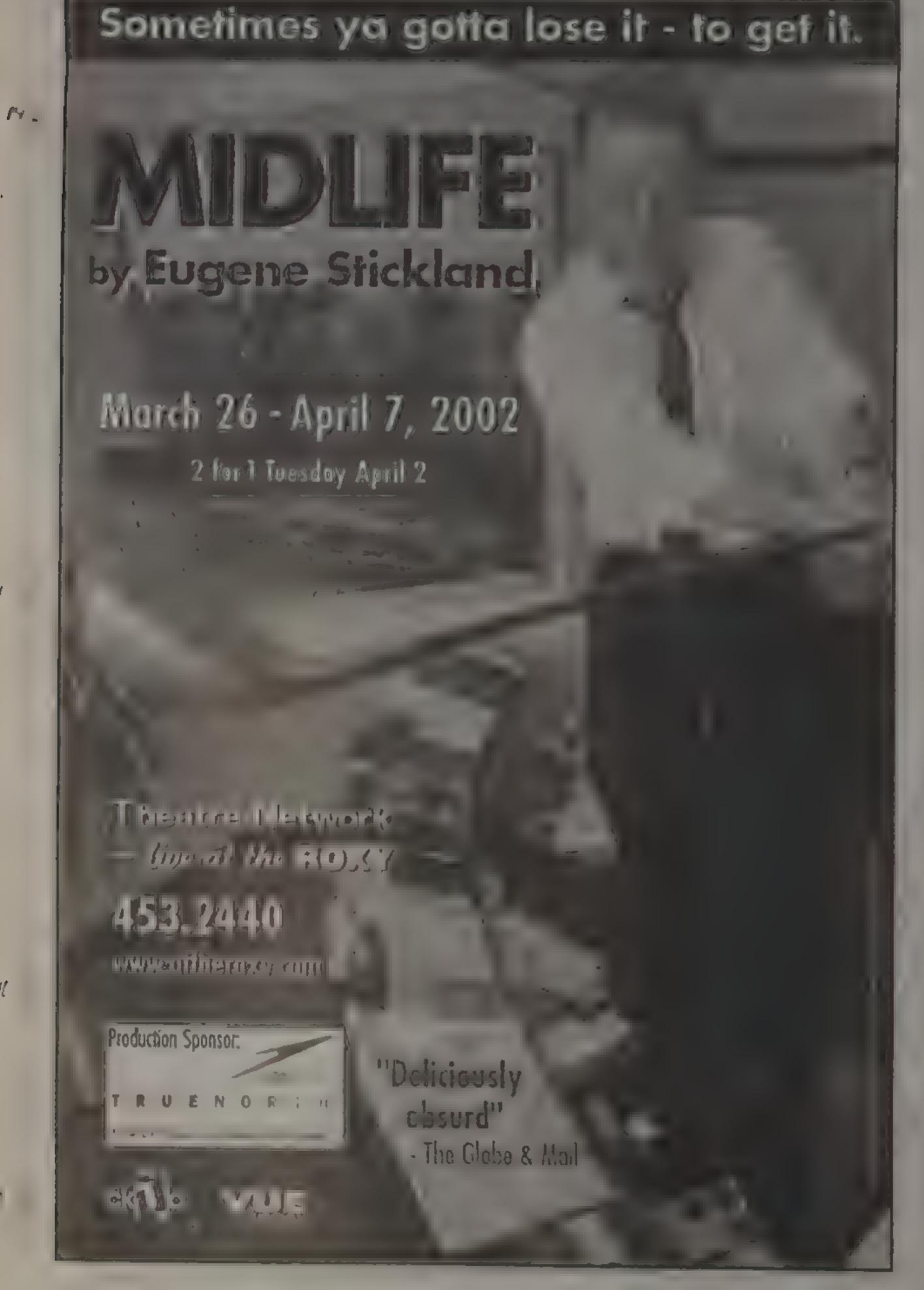
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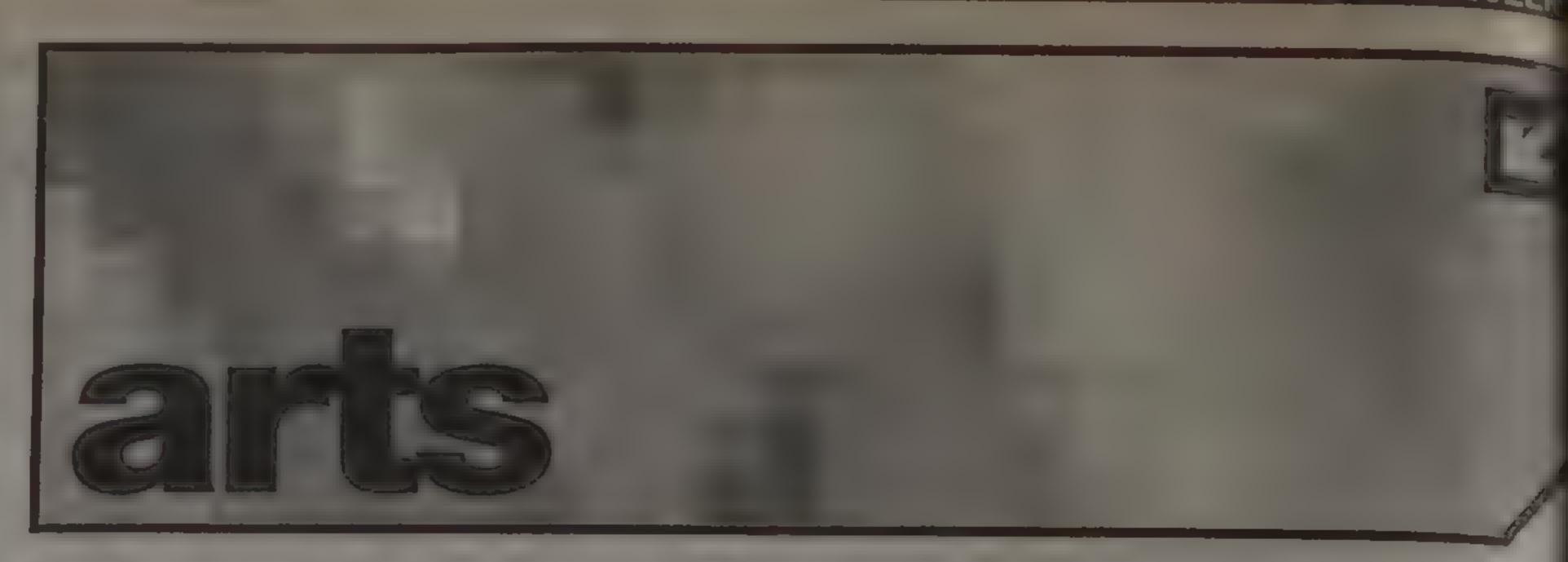
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# Coming to Amerika

Gerry Potter gets by with a little help from his Franz in Kafka's Amerika

BY PAUL MATWYCHUK

'm sitting in Bistro Praha with playwright Gerry Potter, a fitting setting in which to discuss his script for Northern Light Theatre's ambitious new show Kafka's Amerika, a stage version of the great Czechoslovakian writer's unfinished novel, written between 1912 and 1914 and sometimes referred to as The Man Who Disappeared. But there's nothing Kafkaesque about Potter (who seems as cheerful and open as Kafka was neurotic and secretive) or our conversation (which is entirely free of sinister overtones or troubling bouts of anxiety). I experience a surge of hope when a recording of "O mio babbino caro" begins playing in the background and Potter mentions that one of his characters sings a snatch of the very same aria at one point in the play—only to realize that's Kafkaesque; that's just... you know... coincidental. I look around the room, hoping to at least spot a glant cockroach, but unfortunately the restaurant is spotless. Has our modern world passed Kafka by?

"Well, from the beginning," Potter replies, "[director Sandhano Schultze] had the idea of using blackand-white slides and film from the '20s and '30s as a visual element. Black-and-white film seems to be very Kafkaesque-and when you read him, there does seem to be something very monochromatic about his world. You think of Prague and pictures of grey cobblestone streets and ancient buildings and synagogues and churches.... If there haven't been a lot of films or plays based on Kafka, it may be that people today are afraid of the apparent bleakness of the work. There's humour in it, but it isn't necessarily mainstream humour. Or at least it didn't used to be. In the '80s and '90s especially, humour has gone into much darker places and people are finding the humour in it and realizing that when we take a darker look at things, we aren't necessarily trying to depress people. Kafka was just trying to delineate his own state of mind-and he found a lot of it humourous, too. There are accounts of him reading sections of Amerika to Max Brod and his friends in a café like this one and just roaring with laughter."



#### Karl of the wild

The novel tells the story of 15-yearold Karl Rossman, whose Czechoslovakian family encourages him to emigrate to New York after the household maid seduces him and then threatens a paternity suit. Sadly, the U.S.A. proves to be anything but the land of opportunity for young Karl; he stays with his wealthy uncle for a few months before getting kicked out



of that household too. A series of seriocomic episodes then follows as Karl falls into the clutches of a pair of drifters named Delamarche and Robinson, finds work as an elevator boy in a strange hotel run by a sinister manageress and even undergoes virtual enslavement as the houseboy for Delamarche's rich mistress.

"It's a Candide or Pinocchio-like story," Potter says. "Like Candide, Karl is always running into difficult situations and believing the best about the outside world. He's a much more optimistic figure than Kafka's other central characters. In a way, you could think of the story as heroic but ironic. It's not antiheroic, though, because he's not a goof. He's someone who keeps trying. And like Pinocchio, at its heart it's about a young man who wants to belong. It's the reverse of the myth of the American dreamhe's one of those immigrants who fall through the cracks, who don't make it, but not through lack of trying.

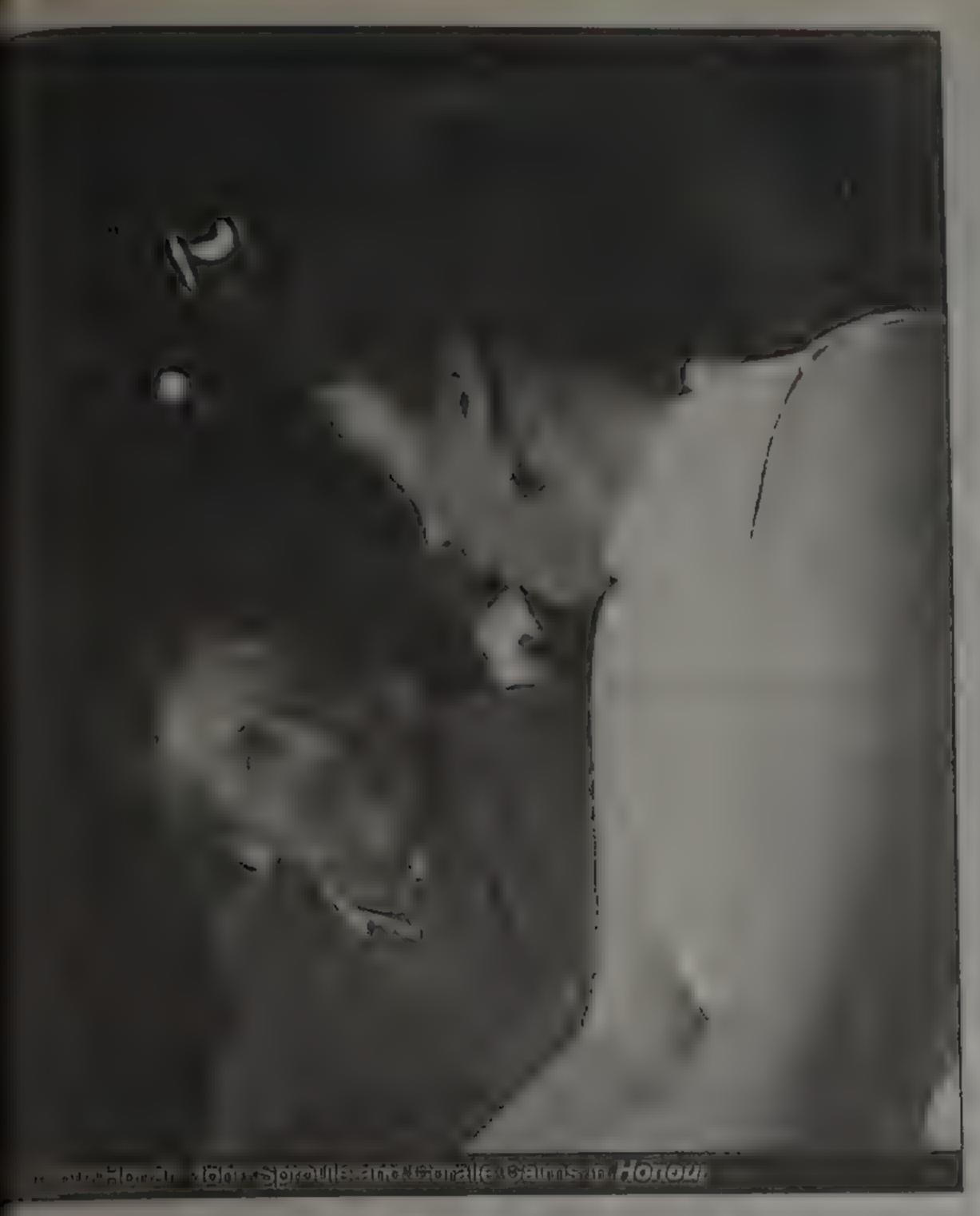
Instead of climbing the ladder, he keeps bouncing down rung after a until he winds up in the dish the der is sitting in."

#### Who's the Boz?

Heading up the cast as Karl is Pat Howarth, while Timothy J. Anders Glenn Nelson, Michelle Milenko and Vanessa Sabourin will playm wide variety of support grotesques. "The piece require heightened style of playing," 54 Potter, "and it's quite a trick to till that. The kind of playing we think as Dickensian probably isn't a b comparison. It seems like an o pairing with Kafka, but I was qui surprised to read in Kafka's didl and his notes about Amerika that thought he was going to write a Da ensian novel—he had David (4) field in mind as an inspiration."

Rafka's stopped writing his of nal novel just at the point where is seemed to be finally gaining accepance in his adopted homeland. In Potter, of course, has no such lust of being able to stop writing being able to stop writing being about his version of the story is smile and say, "Let's put it this was people who want a happy ending may well get it." And just like to Nature Theatre of Oklahoma, who karl eventually winds up in Karl book, everyone is welcome inside

Mar 26-Apr 7 • Northern Lignt Thes • TIX on the Square (420-175)



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PAUL MATWYCHUK

Joanna Murray-Smith's play
Honour where a middle-aged
C—Gus, a highly respected jourslash-intellectual and Honor, his
retired poet wife—are discussing

an who has visiting their e to interview

for a profile she's planning on ig. "She's tenacious," Gus says. she's beautiful," observes Honor ter-of-factly. And after only the test of pauses, Gus replies with a disingenuous-sounding "Is she?" us doesn't actually walk out on If for another few scenes, but in one line, I think you can see Gus Honor's marriage ending. It's a lating moment precisely because small and so easily missed; s something terrifying about the one little lie can sometimes be indication one partner will give another that a 32-year mare is about to fall apart. The le—like all the scenes between or and Gus—is exquisitely played thn Sproule and Coralie Cairns, after doing countless plays alier seem to have developed an " To rapport that's not unlike · a connortably married couple. " Smath's whip-smart script is a of unfinished sentences and ences started by one character finished by another, and Sproule

Cairns seem fine-tuned to each

other's frequency throughout the entire production.

In fact, I think the intimacy of their performances is what makes some of their scenes so uncomfortable to watch. I heard an audible intake of breath from the audience in the scene where Gus, fancying himself a good sport, tells Honor—who essentially gave up her literary career to support her husband's pursuit of journalism—that he has no problem with the two of them dividing their property right down the line. "Why wouldn't we divide everything?" Honor asks, to which Gus replies, "Remember, Honor, I have worked hard." It's to

Sproule's credit that, despite callous moments like that one (and despite

the fact that Gus's actions are, on one level, pretty much indefensible), he nevertheless suggests the tangle of contradictory underlying motivations in a way that forces the audience to see him as something more than a pathetic middle-aged skirt-chaser. Sure, he's attracted to Claudia's youth and sexiness-those skirts Twilla MacLeod wears in the role really show off her legs!-but he's more in love with the way his affair with her symbolizes the possibility that he can still reinvent his life, that he can still be excited by the world. He may have wound up looking like an old fool, but Sproule is smart enough not to play him as a fool.

#### Honor role

Of course, if Gus's behaviour still feels inexcusable, it's largely because Cairns is so good at conveying the devastation Honor feels at finding herself suddenly alone, sitting by herself in a chair in the study, where the photograph of herself and Gus smiling at the camera during happier times still hasn't been taken down. ("Before

Tuesday," she says, "my life was familiar to me. I lived it. I owned it. It was mine. On Tuesday, it gave me up.") But Cairns doesn't make Honor into a completely helpless victim, and even in her unhappiest moments she's able to assess her situation with a bracingly keen intelligence. She's probably the smartest person in the play, in fact, and I like the way Cairns quietly savours Honor's triumph when Claudia admits to her, late in the play, that she wishes she could write like her, allowing herself a small smile as she

remarks, "Good."

The two younger performers in the cast don't make quite the same impact. Celina Stachow, who plays Gus and Honor's daughter Sophie, gets only three scenes, and while her coffeeshop conversation with Gus has a chilly finality to it that's very effective (you really feel Gus will never enjoy the love of his daughter ever again), she's also saddled with a long, stagy final monologue that, through no fault of Stachow's, just feels false and unmotivated—it feels

like there's a big tag reading "Sophie's Big Scene" hanging off it. It's the rare moment in the play where you sense the hand of Murray-Smith the playwright intruding upon the action.

And while Twilla MacLeod does well conveying the flirty side of Claudia's personality, she's doesn't quite suggest the (admittedly complex) mix of tactlessness, ambition and instinctive, youthful cleverness that dazzles Gus so completely and

SEE NEXT PAGE





#### BY ROCKIE GARDINER

ARIES (Mar 20-Apr 19): This week it's all good, even when it's borderline bad. That would be when the willful sun in your single-minded sign urges you to overspend on something you truly want or to spoil a family member rotten. Food, real estate and the trappings of patriotism can also push you over the top. What isn't foolhardy—and in fact is rather sexy and quite senous—is the compelling attraction generated by magnetic Venus in your sign and powerful Pluto in fiery Sagittarius. A better sense of balance at the full moon.

TAURUS (Apr 20-May 20): Fueled by the heat from single-minded Mars in your sign, there's hardly a task you'd hesitate to undertake. But for a "play it safe and relatively sane" Bull, throwing caution to the wind is rarely the way to go. Maybe you'll take that tack after Mars advances to airy Gemini around your birthday but for now, consider the consequences of such an act of derring-do and at the full moon, line up the powerful, creative people who are likely to back you.

GEMINI (May 21-june 20): Your Mercury ruler is making a quick trip through Pisces, the sign ruling your career midheaven. On the 29th, it moves on to Aries, so if you uncover information this weekend that could help a partnership matter progress, don't sit on it for long. However, before you pass the info along, make sure it's the real deal, not a cover-up. The rank appeal of subterfuge, nothing quite as endearing as Mad magazine's "Spy vs. Spy," is emanating from your house of allies and enemies

CANCER (June 21-July 22): A big week for the Moon Child, not only because the Libra full moon on the 28th stimulates decisive action in four areas—yourself, a partnership, your career and a family matter—but also because the adventurous Aries sun is testing how far expansive Jupiter in your sign will take you. It could be out of the country for business or pleasure, into a for-profit or a charitable enterprise, off to school to learn more about another aspect of your job description or off to the ashram to see your guru.

LEO (July 23-Aug 22): You might not know why your employer, client or a parent is becoming more demanding, but once you realize that militant Mars in your Taurus midheaven is responsible for the change of attitude, you'll handle the bravado and brusqueness more effectively. Because you know it won't last very long, you're more likely to stand up and fight back. Meanwhile, as the Libra-Aries full moon lights up your money houses, a financial matter, whether alone or in combination with others, may demand your attention.

VIRGO (Aug 23-Sept 22): A younger person or a relative can be the source of information that affects whatever efforts at rehabilitation are taking place within your family circle or at your house. It could simply be a sample of tile for a kitchen makeover, maybe the name of a surgeon who can laser away scar tissue, perhaps news of an opening at Betty Ford. Double-check the facts, though, because whenever your Mercury ruler is tested by manipulative Pluto, someone usually is pulling a power play.

LIBRA (Sept 23-Oct 22): The full moon in your sign on the 28th not only calls attention to how you feel about yourself, but it also magnifies your dependence (or lack thereof) on a significant other. This could be the week when you decide how much more involved with this person you're willing to get or if you really do need more space. A sibling or neighbour might unwittingly undercut your autonomy, so keep an eye out for a sexy come-on or a provocative head game he or she seems determined to play.

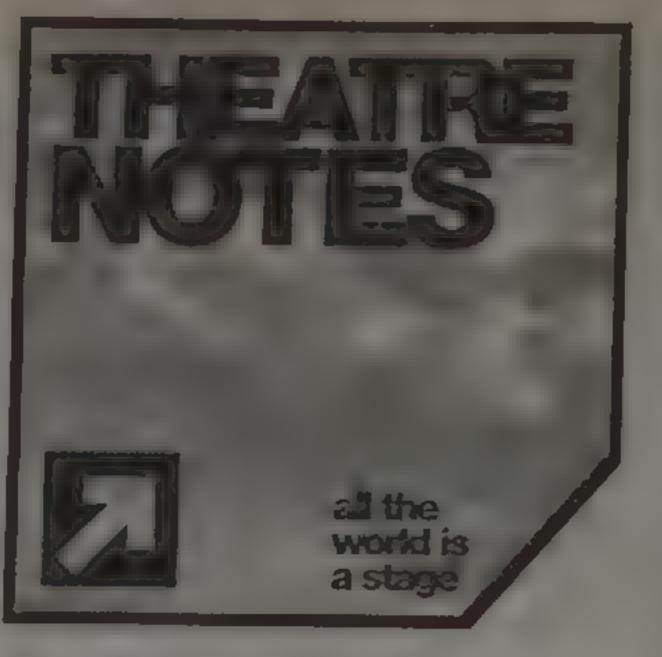
SCORPIO (Oct 23-Nov 21): This can be a very creative period for Scorpio, so don't take on too many tasks that have to be finished before Easter. Better to spend your time decorating holiday baskets and hand-painting eggs than spring cleaning and shopping. Besides, there's an aura of intimacy with co-workers and service personnel that you, of all people, wouldn't want to miss out on. Keep in mind that a partnership may get a little rough while your feisty Mars co-ruler passes through your marriage house

SAGITTARIUS (Nov 22-Dec 21): No matter what kind of test your Jupiter ruler is about to put you through, the Archer usually finds a way to grow, if not prosper, from an uncomfortable situation. So while the normally supportive Aries sun forms a challenging square to Jupiter, chances are you'll adjust to a glitch concerning a partnership or family matter without raising a fuss. Raising an eyebrow is something else. Is it a matter of having faith in cosmic justice, a sense of humour or is it hubris?

CAPRICORN (Dec 22-Jan 20): Like Cancer, Aries and Libra, the other cardinal signs, Capricorn's world might be gently rocked at Passover by the influence the Libra moon has on you and the family. Try to anticipate the damage that could be done when the full moon, like the tide, disturbs the customary flow of feelings between you and your relatives, your mate, even your boss. But once you're alert to the possibilities, there's little to do but be your usual stalwart self and avoid antagonizing the parties involved

AQUARIUS (Jan 21-Feb 18): The pursuit of recreation and romance this week might cost much more than you budgeted for. Whether you buy tickets for a concert, go to a sporting event or host a memorable dinner at a deluxe restaurant, be prepared to pay whatever the tab comes to and be glad that you can. Around the Libra full moon, you may notice that a balance between money coming in and money going out has been struck through no effort on your part, but by your knowledge of what makes your loved ones happy

PISCES (Feb 19-Mar 19): Pisces seem destined to be the sign feeding the folks at Passover and Easter celebrations this year. Mainly because generous Jupiter in culinary-conscious Cancer is so friendly to the Fish, you'll assume the expense and extra work without carping about it. Add the emphasis that the Libra full moon places on close relationships, and the advantages of setting the mood, as well as an appealing table, becomes apparent. P.S. Don't contradict the guest of honour.



#### BY PAUL MATWYCHUK

#### These flings happen

Maybe it's not as big a deal as when Hollywood makes two volcano movies in the very same year—or two movies about gigantic asteroids hitting Earth, or two versions of Dangerous Liaisons, or three movies about farm families struggling to survive harsh economies and even harsher weather patterns. But it does seem worthy of comment when, all within a month of each other, three major Edmonton theatre companies stage plays about married middle-aged men having affairs with women half their age. Shadow Theatre's fine production of Joanna Murray-Smith's Honour is currently playing at the Varscona Theatre (you can read my review of it on page 67); next week, Theatre Network begins a run of Eugene Stickland's new comedy Midlife starring John Wright, Medina Hahn and Kevin Kruchkywich; and April 11 marks the debut of Vern Thiessen's new play Apple at Workshop West. (Playing the young mistress in that production is Daniela Vlaskalic, who played Medina Hahn's part in Midlife last month at Alberta Theatre Projects' playRites event—have things gotten to the point where this is the only kind of role a young actress can find in all of Alberta?)

"It's the kind of thing where you look at the schedule for the season and you go, 'Oh God,'" says Honour director John Hudson when I ask him about the coincidence. And in

fact, Stickland's play and Murray-Smith's do overlap in a couple of respects. For instance, in a touch reminiscent of Tom Wolfe's celebrated line about "that thing with the cupl" from his novel A Man in Full, both Honour's Gus and Midlife's Jack become the benificiaries of amazingly wild but vaguely described sexual practices seemingly known only to their young lovers. (An astonished Gus can't stop gushing to his mistress Claudia about "that little thing that you—where did you learn that?" while the young lover in Midlife alludes elliptically to some outré tricks she knows how to do with a pair of Chinese ben wa balls.) But both men pay for their pleasure by being forced to listen to loud, incomprehensible rock music-in Honour, Claudia tries to drag Gus to see a group he refers to dismissively as "Dead Sock or Bitch Dog," while in Midlife, Jack is upstaged by a young guy who's really into Nine Inch Nails.

Apart from trivial similarities like those, however, the three plays are wildly different in tone and even their central concerns. Indeed, Honour is the only one of the three that's even principally about the dissolution of a marriage—if anything, its sophisticated repartee and brittle wit have more in common with Leave It to Jane's upcoming production of the Stephen Sondheim musical Company than Midlife or Apple. Midlife is the only outright comedy of the three, and it's more about its central character's feelings of displacement in the modern world than the state of his marriage. (His wife doesn't even appear onstage.) And Thiessen's Apple is an intense, sparsely written drama about a man who must choose between toughing out a loveless marriage to a dying wife or beginning a new life with a younger, more vibrant woman. (He says it's about salvation and second chances, not infidelity.)

"I don't think we should draw too many parallels [between the three plays]," says Thiessen, who cites a couple of impressively erudite examples to support his argument.

"Remember," he continue
Shakespeare's times they were
other—The jew of Malta vers
Shakespeare had plays called
let.... In the end, I think it's a
coincidence and not too much
be made of it."

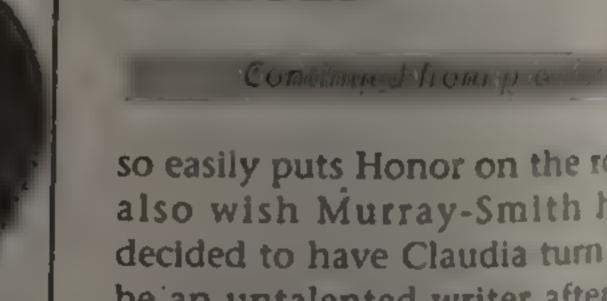
"I just think we're in one of phases, you know?" agrees director Ron Jenkins. "It's on writers' minds right now. I don't why Hudson and [Theatre New artistic director Brad Moss] and would all pick plays of the same but I think by the time we Apple, we'll be fine. We'll have own take on it, and I think Vern ten a very unique play."

"It's not rocket science,"
Thiessen, "nor does it spear
'trend' or anything. The imple
thing is that they're very diffe
plays, and it's not one of those
there, done that' things. They
worth seeing."

Even so, there must be as part of Thiessen, Jenkins and that wishes they could be imposition of John Hudson, laughs heartily and says, "I everyone well, but it's the kin thing where you look at it and 'At least we're first!"

#### Distaff writers

Despite what the previous item n suggest, plenty of women are w plays in Alberta as well, and all percentage of them will be congre ing at the Centennial Room of St A. Milner Library on Wednes March 27 (which is not only \$ Vaughan's birthday, but World Tr Day as well) at 8 p.m. for One Stand: An Evening of Reading Women Playwrights. Steps behind the lectern will be such w known ladies of the stage as 0 Massing, Janet Hinton, Mieko Ou Cathleen Rootsaert, Elyne Qui Katherine Koller and the formid acting/writing team of Beth Gran and Daniela Vlaskalic. The proces ings will be hosted by Davina Steel and admission is free. O



Honour

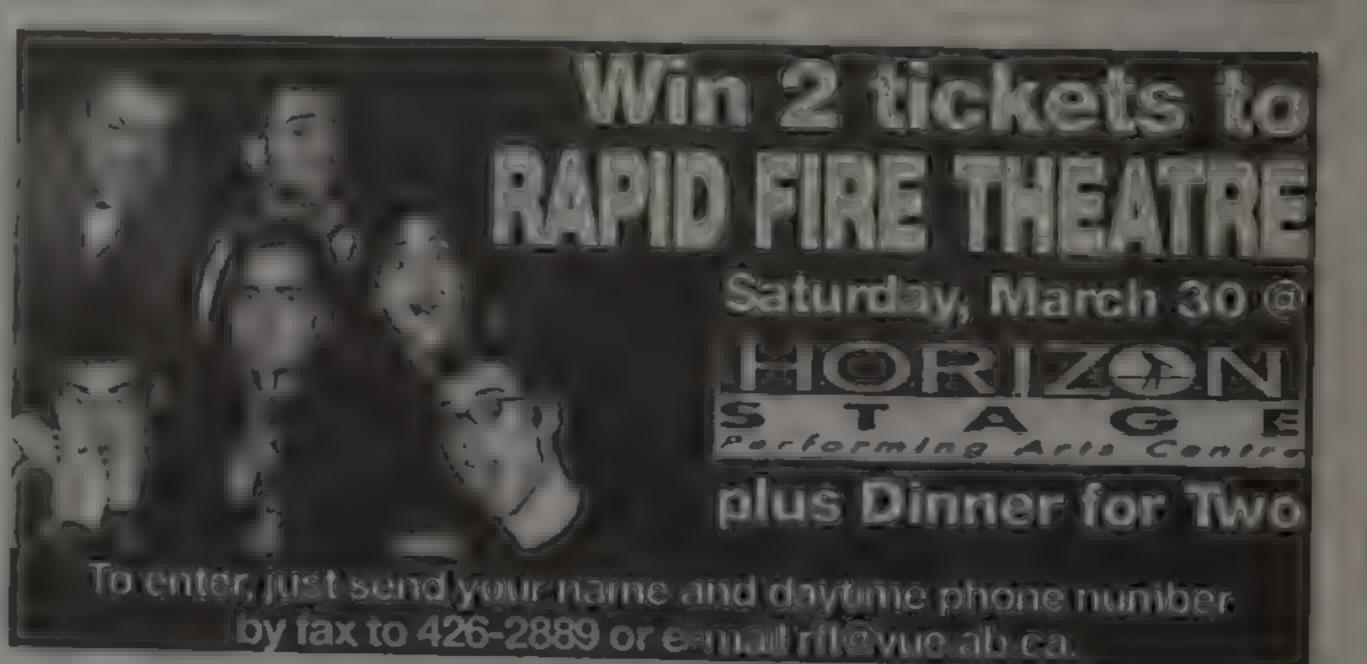
so easily puts Honor on the roll also wish Murray-Smith had decided to have Claudia turn ou be an untalented writer after al feels like a cheap shot—a confiltion that pretty people always out to be hollow in the end

but hollow. It's not even a play a adultery—Murray-Smith races that the token affair/confession/brea scenes as quickly as possible so she can get to what really interest It's a shrewd, grown-up play a people forcing themselves to out what their true natures and desires are, and then seeing if they keep on living without illusions. I that's an exceedingly honoura thing to write about. O

barbara balfour: Speck
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Shadow Theatre • 434-

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# ARTS WEEKLY

IEE listing, fax 426-2889 or stings@vue.ab.ca.

e is 3pm Friday.

#### T GALLERIES

CRAFT COUNCIL GALLERY 10186-88 G-6611, 488-5900. •SYMBOL OF Until Apr. 27. THE DISCOVERY ·CLAY OUT OF PROVINCE: Pauline Second Sole, Fleur McLauchlan,

AT GALLERY 8 Mission Ave., St. Albert A FAMILY RATED SHOW: Paintings by fran Heath and Karen Findlay, Mar. 2. Opening reception SAT, Mar. 23, 6vists in attendance.

LD'ARTS VISUELS DE L'ALBERTA Rue Marie-Anne-Gaboury 91 St., T. EAST WEST: Therese Bourassa yours and oils), Ida Prefontaine (water-Léon Tremblay (acrylic and oils), Michèle

TOPIA INTERNET CAFE 11607 Jasper IVING WITH ABSTRACT: Children's stories, paintings by Chris Chalifoux. Until

AS UDELL GALLERY 10332-124 St., 15. New landscapes by Antonio Murado. Apr. 6. Opening reception SAT, 2-4pm.

NTON ART GALLERY 2 Sir Winston 15q., 422-6223, www.eag.org. Open ed and Fri 10:30am-Spm; Thu 10:30am-M. Sun 11am-Spm. JADE: THE ULTIMATE HE OF ANCIENT CHINA: Until Mar. 24. O WANG: Sunrise over Tiananmen Square: ar. 24. •Joe Norris-Painted Visions of Nova Until May 5. • EAG Theatre. THU 21: Lendy Beckett hosts video Early Art. TIX IS EAG members) @ TIX on the Square. EKITCHEN: LIFE FORMS: New works by Mok. Until Mar. 24. • CHILDREN'S Y FROM HEAD TO TOE: Created by Lisa Until July 28. Admission \$8 adult; \$5 Usenior; \$3 ages 6-12, kids under 5 free, May . AFTER DARK SERIES: 420-1757. 33. FRI 22 (7pm): Romance of the Sea: al Celtic music with Linda MacDonald, douceur, Liz Dorman.

NTON JAPANESE CULTURAL CENTRE 8 St., 466-8166, 486-5570. •Open daily 1-MAGES OF INTERNMENT: 1942-1946: is of the internment of japanese ins in camps located near New Denver, BC w Shimizu. A multi-media exhibition as extual captions, black and white photoa scale model of the New Denver Camp, audio CD. Sponsored by the Edmonton Community Association. Mar. 23-28.

Opening celebration SAT, Mar. 23, 2:30-5:30pm. Entertainment by Kita no Taiko. Free.

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. COLOUR PLAY: New quilted works by Margie Davidson. Until Mar. 28.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. ART IS ACTIVISM: Contemporary anarchist art from Canada, the United States, and Europe. Videos, prints, posters, sculpture, paintings, Journals, photographs, graphics, and books augmented by artistic documentation of protests, gatherings and other events. Mar. 26-Apr. 7. Opening reception THU, Mar. 28, 7pm.

FACULTY CLUB 11435-Saskatchewan Dr., 492-4231. JUST DESSERT: An exhibition of paintings current graduate students and U of A painting faculty. Mar. 25, 11:30am-9:30pm.

FORT DOOR 10308-81 Ave., 432-7535. Eskimo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by M. Iyaituk. West Coast Indian and Eskimo silver jewellery by L. Descoteaux.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. OVER EARTH, UNDER SKY: Installation, multimedia by Michelle Lavoie. Mar. 30.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Recent paintings by Carol Wylle. Works in wood by Ralph Rechenbach. Until Mar. 25.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12-4:30pm or by appointment. SPRING SHOW: Until Apr. 6.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. POST-MARK: Works by Clay Ellis. Mar. 21-Apr. 20. Opening reception THU, Mar. 21, 7:30-10pm.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. SPRING DEBUT: Arts and crafts by members who attend classes at the centre, Until Apr. 4.

IOHNSON GALLERY •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Glenda Beaver, Jim Brager and Yardley Jones. Oils by Marion Barker and Joe Hair. Pottery by Blackmore Studios and Peggy Heer. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Serigraphs by Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Somemr. Pottery by Noburo Kubo.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. PROBE: Installation by Jewel Goodwyn and Andrew Harwood. A humourous exploration of sexualized imagery. Until Mar. 30. PROJEX ROOM: THE

DOCTOREDMENTARY PROJECT: Photographs by Edmonton artist Daniel Robinson, Until Mar. 30.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. GIFTS FROM THE LAND - A SHOW OF NEW DONA-TIONS: New donations from professional Edmonton artists to the hospital collection. Until Apr. 7.

MILNER ART GALLERY Stanley Milner Library Theatre Foyer Lobby, Sir Winston Churchill Square. TOUCH: Photo-realistic paintings and drawings by Katarah Vedda, Until Mar. 28.

MOUNTAIN FOODS CAFÉ - JASPER Connaught Drive, across from the Via Station. KUNST AUSSTELLUNG EXHIBITION WALL: Watercolours by Barb Brooks, Until Apr. 8.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. HIDDEN TALENTS: City of St. Albert Community Services student exhibition. Until Mar. 27.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm, Recent domestic landscapes, portraits and still lifes by Christl Bergstrom. Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. DAMSELS IN DISTRESS. Exhibition and sale of funky paintings by Christine Frost.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. CELEBRATING 90 YEARS FROM HIS STUDIO: Solo retrospective exhibition of lithographs, sculpture, paintings and hooked rugs by Alberta artist John Snow. Also: paintings by Nova Scotia folk artist Joe Norris. Until Mar. 26.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-Spm. SPECK: Print installation by Barbara Balfour of Toronto, Until Apr. 6.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open 9am-9pm. VIS-TAS OF OUR LAND: Works by Christopher Lucas, Bridgit Turner, Patricia Young, Janet Paran, Randy Moe and Deanna Larsson. Mar. 21-23.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. NEW ASPECTS: Oil paintings, watercolours and mixed-media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures

and ceramics by various artists.

UNIVERSITY EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon, Alberta watercolour tradition. Until Mar. 26.

UPSTAIRS GALLERY Great Bear Framing, 2nd FL, 11631-105 Ave., 452-8906. \*TWO TO CON-TOUR: New figurative work by Edie McIntyre and Gerald St. Maur. Until Mar. 25. • SUITE NEW PAINTINGS: By Les Graff. Mar. 30-Apr. 27. Opening reception SAT, Mar. 30, 1-Spm.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. THE FIGURE: Group show featuring paintings by Jef Gysen, Will Julsing, Sam Lam, Tim Nowlin, San Piek and Mona Shahid, Figurative marble sculptures by Cameron Kerr, Until Mar. 26.

WALTERDALE PLAYHOUSE 10322-83 Ave., 435-7172. ART IN THE LOBBY: Neighourhood street scenes by Kari Duke. Running in conjuction with Rhinoceros. Until Mar. 30. Tue-Sat 7-8pm; Sun 1-2pm.

THE WORKS GALLERY Main Floor, Commerce. Place (beside ICON Hair), Jasper Ave., 421-1591. Open Mon-Sat 10:30am-4:30pm. COMMERCIAL INTEREST: An exhibition by Hrl Neil. Until Mar. 27.

#### DANCE

CITIE BALLET Jubilee Auditorium, 988-8914, 420-1757. World of Donce: A gala performance featuring Colin Dunne (Riverdance), Chan Hon Goh (National Ballet of Canada), Angelina Bakshi (East Indian dancer, Bharata Natyam), Saeko Ichinohe (modern dancer/choreographer from New York), The Viter Ukrainian Dancers (Junior Performing Ensemble of Shumka), and Citie Ballet. Tue, Mar. 26. TIX RUSH tickets (50% off) on sale Mon, Mar. 25, Tue, Mar. 26 @ TIX on the Square. Walk-in sales only

#### THEATRE

ANNE Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Paul Ledoux. Adapted from the novel Anne of Green Gables by L.M. Montgomery, Until Apr. 7.

THE BEST LITTLE WHOREHOUSE IN TEXAS Jubilee Auditorium, 451-8000, Musical, Presented by Paul Mercs Concerts. Based on the story of Edna Milton and the closing of her Chicken Ranch brothel in La Grange, Texas in 1973. Until Mar. 24, Tue-Sun 8pm; Sat and Sun matinees 2pm, TIX \$65 - \$82.50 @ TicketMaster.

THE BIRTH OF ROCK 'N' ROLL jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. Attend the grand opening of ROCN, the newest radio station in town. Until Apr. 14.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

**DEEP SPACE KLEIN** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. It's 2075 and Klein is running for election aboard his orbital flagship the Deep

Space Klein, Until May 4.

THE DRAWER BOY Citadel Shoctor Theatre. 9828-101A Ave., 426-4811. By Michael Healy. Comedy. On a small farm, lies can heal and the truth can tear everything apart. Until Apr. 7

HAMLET Citadel MacLab Theatre, 9828-101A Ave., 426-4811, By William Shakespeare, Murder, sex, intrique, conspiracy, suicide and revenge... TIX \$24.61-\$44.95. pay-what-you-can Sun, Apr. 7, 8pm. Half-price rush seats one-hour before ea. performance. Mar. 30-Apr. 28.

HONOUR 10329-83 Ave., 433-3399 ext. 3, 420-1757. Presented by Shadow Theatre. By Joanna Murray-Smith. After 32 years of faithful marriage to his wife, Honour, Angus inexplicably falls in love with a woman his daughter's age. Lives are changed, beliefs challenged, and nothing will ever be the same. Until Mar. 31, Tue-Sat 8pm; Mat Sat and Sun 2pm. TIX \$15, \$12 student/senlor/equity member. Tue evening two-for-one; Sat mat pay-what-you-can, Adv. tickets @ TIX on the Square.

KAFKA'S AMERIKA La Cité Francophone, 8527-91 Street, 471-1586. Presented by Northern Light Theatre. By Gerry Potter and Sandhano Schultze. Amid a boatload of hopeful immigrants spilling onto the grungy harbour, a young man steps eagerly Into his new life. Mar. 26-Apr. 7, 8pm. No shows Mons. TIX Preview night Apr. 2 and all Sun mats pay-what-you-can. Opening night Mar. 27 \$20. Mar. 29, Apr. 2, 4 two-for-one. All other performances \$16 adult, \$14 senior/student @ TIX on the Square.

LOVE ACCORDING TO JOHN Jubilee Auditorium, 486-0697. Presented by Alberta Lyric Theatre. Passion play for the family. Mar. 29-31.

MIDLIFE The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Stickland, Directed by Bradley Moss, Centred around the midlife crisis of an oil company executive, Stickland probes contemporary relationships and the stumbling blocks to intimacy in our age of chatrooms, downsizing and hands-free passion. Mar. 26-Apr. 7, Preview: Mar. 26-27, Opening night Thu, Mar. 28. TIX two-for-one Tue, Apr. 2.

ONE NIGHT STAND Stanley A. Milner Library, 7 Sir Winston ChurchIII Sq., 496-7000, 436-7272. An evening of readings by women playwrights. Admission by donation. Playwrights include: Connie Massing, Janet Hinton, Mieko Ouchi, Elyne Quan, Katherine Koller, Beth Graham and Daniela Vlaskalic, Cathleen Rootsaert. MC: Davina Stewart. Wed, Mar. 27, 8pm. Free.

RHINOCEROS Walterdale Playhouse, 10322-83 Ave., 451-8000. By Eugene lonesco. Explores the power of conformity and the appeal of anarchy. Until Mar. 30, 8pm. Matinee Mar. 24, 2pm. TIX \$10-\$12 adult, \$8-\$10 senior/student @ TicketMaster, @ door.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695, Every Friday @ 11pm Rapid Fire Theatre features teams of Improvisers.

UNDER MILK WOOD Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. By Oylan Thomas, Presented by Studio Theatre. A day in the life of a small Welsh community. Mar. 28-Apr. 6, 8pm; matinee Apr. 4, 12:30pm.

# EVENTSWEEKLY

FREE listing, fax 426-2889 or listings@vue.ab.ca.

ne is 3 pm Friday.

#### SPLAYS/MUSEUMS

ITA AVIATION MUSEUM 11410 By Ave., 451-1175. Open daily 10amlelling the story of Edmonton's bush Alaska Highway construction, defence of and commercial aviation development. A EXHIBITION: 1:100 scale reproductions of airplanes, rockets and space technoloodels of the world's largest airplane ANmya, and the Zenith rocket of Sea Launch. ine 21.

MIAN BOTANIC GARDEN 5 km North Ponton on Hwy 60, 987-3054. Open ands. Authentic Japanese garden, nature acres of connected gardens, TIX \$5.75 14.50 senior; children under 4 free. SAT im-ipm): The Day Before Easter: ing plants, garage sale. TIX \$2 ea., childer 4 years free.

INTON JAPANESE CULTURAL CENTRE 51., 466-8166, 486-5570. •Open daily \*IMAGES OF INTERNMENT: 1942-1946: of the internment of Japanese: mans in camps located near New Denver, Henry Shimizu. A multi-media exhibition has textual captions, black and white phoers, a scale model of the New Denver I an audio CD. Sponsored by the Con Japanese Community Association. 25-28. SAT 23 (2/30-5:30pm): Opening with entertainment by Kita no Taiko.

EDMONTON PARK Fox Dr., Whitemud 5-8787 SAT 30 (1-4pm): Sweet treat hide el, 4 yrs and younger. \$3/person,

JANZEN NATURE CENTRE FOX DE, and Dr., 496-8787, 496-2925. Open May 17). Animals as Architects exhibit eds, 1-4pm, SUN 24, 31 (1-4pm); Bounce ring. TIX \$1 child (2-12 yrs); \$1.50 adult; routh (13-17 yrs)/senior; \$4.25 family.

Y AVENUE SCHOOL 10425-99 Ave., 270. Archives and museum located along er valley on the Heritage Trail. Stroll in the mera park.

E HERITAGE MUSEUM St. Albert Place, Street St. Albert, 459-1528. Open at 10am-Spm; Sun 1-Spm. \*GLACIERS TO

CARTIER: EXPLORERS: Mar. 23-May 27. •DIS-COVERY ROOM: An interactive educational venue dedicated to children and families. Oldfashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2. •Genealogy workshops: Mar. 29-Apr. 9.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits. • Spring break camps: 4513344. • Junior Astronomers, 7-9 yrs. Mar. 25-28. \$100. •Gee Whiz Science, 7-9 yrs. Mar. 25-28. \$100. • Web Page Creation, 10-14 yrs. Mar. 25-28. \$60.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca, Open daily 9am-Spm. \*SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. \*TREASURES OF THE EARTH: Geology collection. Permanent exhibit. .THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. • THE NATURAL HISTORY GALLERY: \*BUG ROOM: Live invertebrate display. Permanent. . THE BIRD GALLERY: Mounted birds. Permanent. •SIXTIES: Elliot Landy's Spirit of a Generation Dylan, The Band and Woodstock, Until Apr. 1. • Trendy Tuesdays: TUE 26 (6:30-8:30pm): Upstaging The Beatles: Guest performers-all Sixties style. Price Incl. w/ admission. \*Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. FRI 22 (8pm-Midnight): Beat Poetry Readings. Price included with admission. TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. •TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 fami-

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN'31 (12-4pm): Easter Sunday event

#### KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. \*Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register, MON 25

(2pm): Spring into the medieval ages. Become a warrior with your own sword and shield, 5-12 yrs. Pre-register. WED 27 (2pm): Spring into the medieval ages. Become a king or queen with a crown, 5-12 yrs. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. \*Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until Apr. 11, Apr. 25-May 30. Stories, finger plays, and games. Drop-in. MON 25 (2pm): Clowning around, 5-12 yrs. Pre-register. TUE 26 (2pm): Lions and tigers, 5-12 yrs. Pre-register. WED 27 (2pm): Just juggling, S-12 yrs. Pre-register. THU 28 (2pm): Elephant tails, 5-12 yrs. Preregister.

CITY LEISURE CENTRES 496-SWIM. Spring break activities for children during spring break.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+. •Spring Break camps and classes. Mar. 25-28. Ages 6-12. Workshops for ages 13-17. Mar. 25.28.

EDMONTON CHINESE COMMUNITY SER-VICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

EXPRESSIONZ CAFÉ, MARKET AND MEET-ING PLACE 9142-118 Ave., 471-9125. SAT 23 (2-4pm): The Time Flies workshop. Creative music workshop. All ages. No cover.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. • Every THU (10:15am): Totally Twos: Until Apr. 25. Every TUE (10:15am and 2pm): Preschool fun time. Until Apr. 23. 3-5 yrs. Pre-register. MON 25 (2pm): Clowning around, 5-12 yrs. Pre-register, TUE 26 (2pm): Elephant talls, 5-12 yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. • Spring Break: Under the Big Top, 5+ yrs. Mar. 25-28.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 24 (1-4pm); Cake Series: Carrot cake. SUN 31 (1-4pm): Easter egg hunt. Free.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. \*Every TUE/WED

(10am): Pre-school storytime, 3-5 yrs. Until Apr.

24. • Every THU (7pm): Family storytime, 3+ yrs.

Until Apr. 25. MON 25 (2pm): Dach-A-Way, 5-10 yrs. TUE 26 (2pm): Clowns, 5-10 yrs. WED 27 (2pm): Elephant tails (tales), 5-10 yrs. Make an elephant craft. THU 28 (2pm): Magic, 5-10

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814, • Every TUE (10:15-10:45am); WED (10:15-10:45am); Pre-school storytime, 4-5 yrs. Until Apr. 3. Preregister. • Every THU (10:15-10:45am): Baby Japtime. Crawling, birth-23 months. Until Apr. 4. Pre-register. • Every WED (4-5pm): Crafty Fish Club, 9-12 yrs. Until Mar. 27. Pre-register. SAT 23 (Trading time: 10-10:30am; Program time: 10:30-11am): Junior Stamp Club: Show finds and tools of the trade.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. • Every MON-THU (2pm): Under the Big Top. Mar. 25-28, SAT 23: Cats 'n' Dogs: What's your favourite pet? Bring a picture of your pet. MON 25: Clowning around. Be a clown, hear circus stories. TUE 26: Magic show. WED 27 (11am): Just juggling. Learn the fundamentals of juggling. THU 28: Come to the fair. Old-fashioned penny camival. SAT 30: Peter Cotton Tail-Stories and songs about bunnies.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. \*Every TUE (10:30am): Time for twos. Until Apr. 16. Dropin. \*Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Apr. 17. Drop-in. SAT 23 (2pm): Hoppenings, 3-10 yrs. Pre-register.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 21 (1:30-2:30pm): Parent and Pre-schooler program: Wonderful wind chimes. \$5/child. Pre-register. SAT 23: Art-Ventures: Clay Creations, 5-12 yrs. \$2/child. TUE 26, THU 28 (1:30-2:30pm): Parent and Pre-schooler program: Bouncing bunnies. \$5/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. \*Drop-in storytime, 3-5 yrs. \*Every FRI (10:30am): Totally twos. Until Apr. 18. Pre-register. \*Every THU (10:30-11am): Baby laptime, 6-12 mos. Until Apr. 18. SAT 23: Silly Saturdays, 5+ yrs. Pre-register. WED 27 (2pm): Spring Break Circus Circus, 5-11 yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. • Every WED (2:15-2:45pm) Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. \*Every TUE (10:T5-10:45am): Family storytime. Until Apr. 23. Drop-in. \*Every WED (10:15-10:45am): Time for twos. Pre-register. • Every THU (10:15-10:45am): Baby laptime. Until Mar. 21. Pre-register. • Spring Break-Under the Big Top, 5-11 yrs. Mar. 25-29. SAT 23 (10-11:30am): Junior Stamp Club: Show Finds and Tools of the Trade.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Apr. 9. Pre-register. No preschool storytime Mar. 26. MON 25 (2pm): just juggling, 5-12 yrs. Pre-register. TUE 26 (2pm): Elephant tails, 5-12 yrs. Pre-register, WED 27

(2pm): Clowning around, 5-12 yrs. Pre-register. THU 28 (2pm): Lions and tigers, 5-12 yrs. Preregister.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000, • Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register, Until Apr. 27.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Mar. 26. Pre-register, \*Every FRI (10:30am): Time for twos. Until Mar. 22. Pre-register. SAT 23 (2pm): Mike McIntyre's Marvelous Magic. TUE 26 (10:30am): Easter fun. All ages, THU 28 (2pm): Just juggling, 5-12 yrs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm. \*Every SUN (1-4pm): oo sundays. SUN 24: Let's get a pet. SUN 31: Birds of a feather. TIX \$2.75 child (2-12), \$4.25 adult, \$3.50 youth (13-17)/senior, \$14 family.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for twos. Until Apr. 23. Every THU (10:30am): Time for twos. Until Apr. 25. 2-2 years. Pre-register. \*Every TUE (10:15am): Baby laptime. Until Apr. 23. 1-2 yrs. Pre-register. No program during spring break, \*Every WED (7pm): Bedtime tales. Until Apr. 24. Pre-register. No session during spring break. SAT 23 (2:30pm): Eggstravaganza, 6-12 yrs. Pre-register, Learn the old art of mak-Ing Ukrainian Easter eggs. All materials supplied. Children under eight must be accompanied by an adult. MON 25 (2:30 p.m): Elephant tails, 5-12 yrs. Pre-register. TUE 26 (2:30pm): Just juggling, 5-12 yrs. Pre-register. WED 27 (11am and 2pm): Little critters. Pre-register. THU 28 (2:30pm); Hot diggity dogs, 5+ yrs. Pre-register.

YMCA Jamie Platz 481-YMCA; Castle Downs 476-YMCA; William Lutsky 439-YMCA), SUN 24: Easter Eggstravaganza: Egg decorating, crafts, treats, games.

#### LECTURES/MEETINGS

ALBERTA WILDERNESS ASSOCIATION Strathcona Community League, 10139-87 Ave., (403)283-2025, THU 28 (7-9pm); Wolves in Alberta, Their Ecology and Conservation presented by Carolyn Callaghan. TIX \$4 ea., children free.

THE ARTHRITIS SOCIETY -639, 10830 Jasper Ave., 424-1740. Training program information meeting. •Royal Alexandra Hospital, 1-800-321-1433. WED 27 (6:30-9pm): Video conference. Pre-register. Free.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908, • Every 2nd and 4th WED (6:30-8:30pm): What is foot reflexology? Introductory foot reflexology session during drop-in clinic.

DANCE EXPRESSIONZ Capital Tower Building,

SEE NEXT PAGE

TUNE INTO FM88 STARTING AT 10:45 THURSDAY MORNING AS WE BRING YOU THE TRIALS & TRIBULATIONS OF THE UNIVERSITY OF ALBERTA MEN'S HOCKEY TEAM AS THEY DUKE IT OUT AT THE C.I.S. NATIONAL HOCKEY TOURNAMENT IN KITCHENER.

LISTEN THROUGHOUT THE WEEKEND FOR GAMES AND UPDATES.

CHECK OUT AFTERNOON ENTERTAINMENT WITH ZAK AS HE CHATS WITH TOURING ACTS SPOOKEY RUBEN, SWOLLEN MEMBERS. AND PROBABLY HIMSELF BETWEEN 1 AND 3 PM ON FRIDAY.



88.5 TIMES THE LOVE

www.cjsr.com

### DEVENTS WEEKLY

Continued from previous page

206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON EPILEPSY ASSOCIATION Coast Edmonton Plaza Hotel, 488-9600, SAT 23 (8:30am-4:30pm): Breaking New Ground: Conference featuring new developments in the treatment of epilepsy. \$35 pre-register.

EXPRESSIONZ CAFÉ, MARKET AND MEET-ING PLACE 9142-118 Ave., 474-6058. THU 21 (noon-1pm): The Lunch Hour Talk: Getting Old: Issues and Trends for an Aging Population with Donna Wilson and Brian Staples, Free.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818, • Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in. •450-0511. First WED ea. month (3-4:30pm): Mill Woods Reading Group.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register.

N'ORATORS TOASTMASTERS CLUB NE, 474-6001. • Every THU evening overcome your fears of public speaking.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 22 (6:45-8:30am): Speaker Claudette Gunning presents Feng Shui... Creating Harmony and Balance in Your Home and Workplace. \$2. Everyone welcome.

PENNY McKEE BRANCH Abbottsfield Shoppers Mall, 3210-118 Ave., 496-7839, 471-1100. SAT 30 (11am): Wills and Estates: Avoid the Problems. Presented by McKee and Company.

PURSUERS TOASTMASTERS CLUB Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

RAMADA HOTEL CONFERENCE CENTRE 11834 Kingsway Ave., 458-5515, 495-7091. SUN 24 (12:30pm): Harmony brunch: Celebrating International Day for the Elimination of Racial Discrimination (buffet brunch), TIX \$10. Presented by The Canadian Multicultural Education Foundation (CMEF).

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Centennial Room, 496-7000, 438-2342. THU 21 (7-9pm): Severe and Persistent Mental Illness-Medications. Public forums to advance our understanding of severe and persistent mental illness. Free.

UNIVERSITY OF ALBERTA . COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. \*Every THU (4:30-5:30pm): Meeting. Everyone welcome. •CAB, Northeast corner, THU 21 (noon): Fighting Racism After September 11: Elimination of Racism: Teach-in presented by the U of A Coalition Against War and Racism. •INTERNA-TIONAL CENTRE. THU 21 (6pm): Social after the teach-in The U of A Coalition Against War and Racism (8pm): Documentary. •436-8147. TUE 26 (7:30pm): Justice for the people of Marinduque: An appeal to Placer Dome: The Marcopper Mining Disaster, Video: A portion of the film documenting the Marcopper mining disaster. Panel: Facilitated by Virginia Cawagas and Toh Swee-Hin (LINGAP Institute). Open forum and brainstorming. . HENRY MARSHALL TORY BUILDING, Basement Rm. 95. THU 21 (7:30pm): What is Happening to Peru? People or Profit? Presentation focusing on the over-riding political/economic reality of Peru as well as providing a first hand perspective on the consequences of proposed mining in the Tambo Grande region. Speakers: Dr. Fred Judson, Robert Schmidt. . HOROWITZ THEATRE, 451-8000. MON 25 (7:30pm): Lecture by Romeo Dallaire on human rights. TIX @ TicketMaster. •PHYS.ED BUILDING Room E-120, Van Vliet Centre. SUN 24 (6pm): Adventure race talk pre-

sented by Marg Fedyna. Stories and slides of her recent race through New Zealand. Admission 53. • SPANISH LÄNGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. • Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. • STOLLERY CENTRE 5th Fl., Business Building, 492-5962. www.international.ualberta.ca/Africaforum. FRI 22-SAT 23: Symposium. The G8 and African Renewal. FRI 22 (7:30pm): Keynote address: Dr. Dlamini Zuma (South Africa's Minister of Foreign Affairs and President of the recent World Conference Against Racism). Admission by donation. SAT 23 (9am-5pm): Symposium. TIX \$30; student/low income \$20 (incl. lunch). •U OF A PHILOSOPHERS' CAFÉ Nina's Restaurant, 10139-124 St., 492-0443. SAT 23 (2-3:30pm): Discussion about philosophical or topical issues. Is Democracy Possible? with quest Martin Tweedale (Professor of Philosophy), Bernard Linsky (Moderator; Chair of Philosophy).

USHA KALA NIKETAN 3054-106 St., 988-6534. TUE 26 (7pm): Chakrabartty: Pallavi Krishnan lecture-presentation.

#### LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs. • Every TUE (8pm): Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik.

LA CITÉ FRANCOPHONE Rm. 304, 8627-91 St., 439-9575. THU 21 (7:30pm): Le Printemps des Poètes, tribute to the French poet Victor Hugo. Readings by Albertan poets. Free, member, \$3 non-member.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. \*First WED ea. month (3-4:30pm): Mill Woods Reading Group.

ORANGE HALL 10335-84 Ave. THU 28 (8:30pm): Rhymes With Orange Hall: Poetry open stage w/ Raving Poets Band featuring sheri-d. Wilson (Calgary). Presented by The Stroll of Poets Society. Fundraiser for the Writers Guild of Alberta's Youthwrite program. TIX \$5 @ door.

**SOUTHGATE LIBRARY** 48 Southgate Shopping Centre, 51 Ave., 111 St., 496-1822, 496-8342. THU 21: Southgate Library Fiction Book Group. All ages and interests welcome. Drop-in.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Library Access Division, 496-1888. SAT 23 (2-5pm): Jane Austen Meeting. Free.

UNIVERSITY OF ALBERTA Rm. 1-22, Education South Building, 451-1601, 433-9645. FRI 22-SUN 24: Canadian Authors Association Monthly Meeting, Dave Margoshes weekend. FRI 22 (7pm): Writers' Circle. (8pm): Presentation. SAT 23 (10am-4pm): Milk Train to Palookaville: For fiction writers (all levels). \$30 CAA member, \$60 non-member. SUN 24 (12-4pm): A Streetcar Named Desire, workshop for writers who have some publications and/or experience, \$25 CAA member, \$50 non-mem-

#### LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. THU 21-SAT 23: Comedian, magician Perry James and The Factory Improv. THU 28-SAT 30: Comedian Mike Jenkins and The Factory

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy

SIDETRACK CAFÉ 10333-112 Street, 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX

#### QUEER LISTINGS

AGAPE Rm. 7-152, 7 Fl., Education North

Building, U of A. • Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath,

DIGNITY EDMONTON 482-6845. Support community for lesbigay Catholics and friends.

EDMONTON RAINBOW BUSINESS ASSOCIA-TION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

FEATHER OF HOPE ABORIGINAL AIDS PRE-VENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organiza-

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. WED 27 (7pm): GLCCE Annual General meeting.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving selfesteem. SUN 24 (7pm): GMOC presents Men, Let's Talk About Sex.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. • Every 2nd THU each month:

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. • Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling, daily drop-in.

**LUTHERANS CONCERNED 426-0905.** www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support, and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non denominational.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. • Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians /gays/bisexuals/transgenders.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. Every 2nd SUN ea. month (3pm): Monthly meetings Social group for gay/bisexual men over 40 a

their friends. THE ROOST 10345-104th St., 426-3150. 0 Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-la

night club. Disco upstairs, western downstais SECRETS BAR AND GRILL 10249 107 St. 990-1818. Lesbian and gay bar/restaurant

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488 3234. • Every 4th TUE ea. month (7pm): Meeting, Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, trans vestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 9912-106 St., 488-3234. Gay and Lesbian Community Centre. • Every SAT (8-10pm): A social and support group for youth under the age of 25.

#### SPECIAL EVENTS

THE EDMONTON CAT FANCIERS CLUB Conference Centre, 461-1766, 468-7268. 54 30-SUN 31 (9:30am-5pm): An Easter Paradel Cat show. TIX \$5 adult \$2 child/senior.

GRANT MACEWAN COLLEGE City Centre Campus, 497-5819. THU 21: Colour Me Hum Paint Me Free...Free From Discrimination and Illiteracy-Anti-Racism Events. \*106 St. Foyer. (11:30am): United Nations Committee literan contest winners. (11:30am-1:30pm): Global Education Fund Empty Bowls Project and siles auction. • Cafeteria. (12pm): Steer clear antiracism activity "Thorns Hurt, and So Do Word

MAHARAJA BANQUET HALL 9257 34A AU 439-7555, 492-4547. FRI 22 (6:30pm): Burm Watch fundraising dinner. Proceeds to support refugee health care clinics on the Thailand. Burma border and the struggle for democracy and human rights in Burma. Speaker: Dr Myr Semkuley. Entertainment: Sunil Datar and Naveen Shastri (acoustic guitar, African drum and tambourine; songs in Hindi and English) Dinner: East Indian food. TIX \$20 ea.

#### WORKSHOPS

**ACTORS INTENSIVE WORKSHOP 433-112** Learn film auditioning techniques from a work ing actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. • Multi-Media Art Workshop for Elementary teachers. Mar. 22, 10am-4pm. \$60. Advanced Wheat Weaving, Mar. 23, 10am-4pm. \$36. •NatureScaping, Mar. 23, 10am-4pm. \$55. Pond Raising Rainbow Trout. Mar. 24, 10am 2:30pm. \$38. • Rock and Alpine Gardens, Ma 24, 9am-4:30pm. \$46. •Slide lecture, The Galapagos Islands and the Amazon Basin of Ecuador. Mar. 26, 7-8:30pm. \$2. Pre-register all workshops.

GRANT MacEWAN COLLEGE . City Centry Campus, 497-5098. Free health fair. SAT, Ma 23. • Jasper Place Campus, 10045-156 St./ 4336. • Arts Outreach trip to London. May 1 19. \$2295. • Macromedia Flash Level I, week workshop, Mar. 23-24.

REDEMPTORIST CENTRE FOR GROWTH 10713-85 Ave., 432-1665. • Every MON nig The Soul of Dreamwork. Work with your die images in a small group setting. Until Apr. 8 Pre-register.

RAPID FIRE THEATRE IMPROV WORKSHI Horizon Stage, 962-8995, Mar. 26-28, 7pm-10pm. (Workshop space is limited; fee \$75.) Sat, Mar. 30, 7:30pm. TIX \$15 adult, \$10 sat ior/student.

SUSSEX GALLERIES 290 Saddleback Rd., 2266. Adults and kids art classes, professions instruction, with small class sizes.

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Deadline for classified

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit.

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Deadline is noon the Tuesday before publication. Placement will depend upon available space.

#### artist to artist

You can't tell a Pollock from a Renoir, but you love the arts anyway? We need you!

The 17th Annual Works Visual Arts Festival is looking for enthusiastic volunteers to help in all areas. Ph Brent 426-2122, ext. 230 for info.

#### artist to artist

The Sixth Annual MadCat Women's Internation Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com cat or e-m: MadCat at alionbear@earthlink.nel your name, address, phone etc. to get on the Max Mailing list. Deadlines: Apr. 30 and July 5, 200 Entry Fee: \$10-30 Pay what you can afford.

THE CANADIAN COLLEGE OF PERFORMING will be holding auditions for entry into the colle-Fall 2002 and summer performance training [19] "Spirit of a Nation" at the Alberta Conservatory of Music. Applicants should army an hour prior to scheduled audition time to contheir application. Ph 250-595-9970 for details

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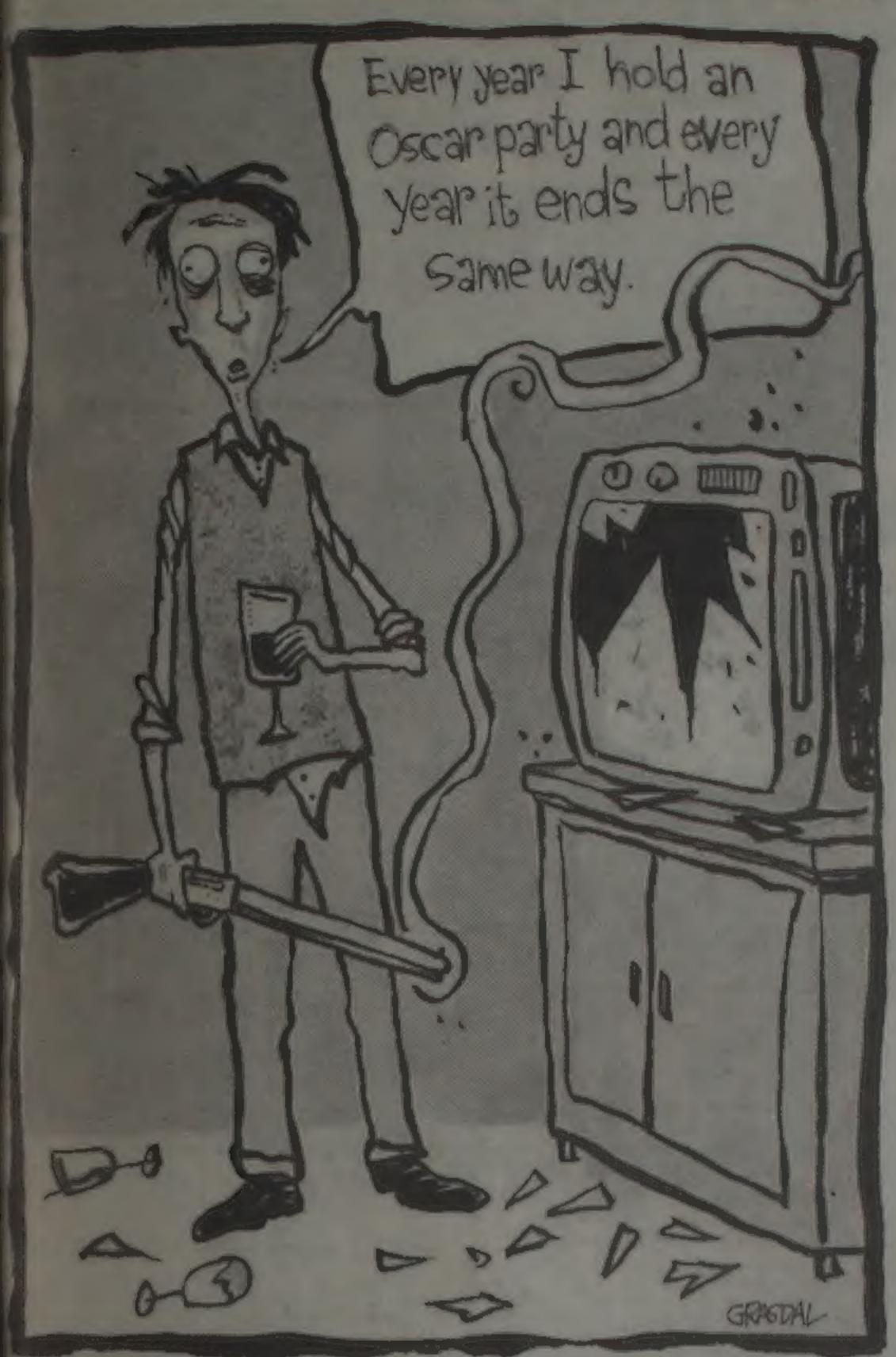
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#### artist to artist

The 2002 Alberta Summer Games presents ROYAL BANK FESTIVAL IN THE PARK CALL TO ARTISTS. Participate in the Plein-Air Paint Out and Wet Painting Show and Sale Aug. 15-17.
Mirror Lake, Jubilee Park and Rudy Swanson Recreation Area in Camrose, AB. For info/register ph Audrey 1-780-672-7873. e-m: candler@telusplanet.net

Wanted: Heated garage for full-sized Greyhound bus. Artist looking for space to renovate. Cheap/free. Could barter. Call Randa 431-0265.

Jubilations Dinner Theatre will be holding general auditions Tuesday, April 16, For more into call (780) 405-9819 or (780) 484-2424.

Seeking original one-act scripts for Jagged Edge Lunchbox Theatre's new season. Mail to: 329 Edmonton Centre, 10205-101 St. Edmonton, 75) 222.

North Edmonton Sculpture Workshop seeks other artists making large sculpture for outdoor show. Send 5 images, CV. SASE to NESW, 10549-116 St.

Space for Artists in Arts Habitat-living space (approx.) 700 sq.ft.) an attached studio (approx. 450 sq.ft.) combined rent is \$800/mnth + utilities. Ph 488-2339, or the Edmonton Arts Council 424-2787 for application.

Call 483-3372 ask for Nancy. Looking for people interested in having their own business in a small downtown place.

APPLY NOW! The Works Visual Arts Festival seeks artists, artisans, craftspersons, performance artists and restaurant vendors. Festival (June 21-July 3 2002), www.theworks.ab.ca, Ph (780) 426-2122. Deadlines: Mar. 22 and Mar. 27.

Call for submissions by Arts à la Carte for an exhibit at Red Deer and District Museum. Deadline Apr. 1. Info: Glynis 342-5582.

Profiles Public Art Gallery seeking proposals from artists working in all styles and mediums for 2003 exhibitions, Info Ph Heidi Alther 460-4310. Deadline: SAT, Apr. 6.

The Alberta Foundation for the Arts invites artists to submit slides by Apr. 1 for possible purchase. Download applications from www.cd.gov.ab.ca or call (780) 427-9968, toll-free 310-0000.

#### musicians

COME CHECK OUT OUR NEW LINE OF GARRISON AND HAMER GUITARS Bring in this ad and recieve a FREE coffee mug! Limited quantities. St. John's Music 14214 Stony Plain Road.

Open 9:30-5:30 Mon thru Fri 9:30-5:00 Sat VW0321-0404 (3 wks)

Pro-rock vocalist seeking mature band mates to take our music to the world. Can you handle the real thing? Let's see... 432-4246.

Bassist and rythym guitar needed for cool local project. Hip, Headstones, and all cool music played. Vocals needed. Call Jeff 914-7711.

Established lead vocalist seeking committed hard rock band ready for the world. Please no amateurs, 432-4246, 9884-4660. nu0321

#### adult

**GAY MALE SEX!** Chat live or meet local gay men. Try us for free! (780) 413-7144. Enter code 2310.

VV00712/01

\*Cheryl\* Sexy brunette, petite and warm invites you to phone. 945-3384

VW 0307-0425 (Beks)

#### musicians

Established rock band, with rehearsal space, seeking bass player (20+), Infl: MGB, Blink, OLP, Chili Peppers, Ph Chad @ 488-1457.

Bass player Bass player wanted for mostly original country/folk/bluegrass band Members include for-mer Hiway 2 and nonfiction songwriters. Call Marc @433-3111 or email to tooga@powersurir.com

Idlemind is looking for a young, enthusiastic, energetic singer for a serious project. Applicant must be dedicated and hard working, capable of vocal range and melody. Influences are Deltones. Finger Eleven, Staind, Alien Ant Farm. www.ldlemind.8m.com, Ph Luke 984-7445. Shane 983-2922 e-mtidle\_mind@hotmail.com

Beatboxer/Vocal Percussionist required to backup a vocal band. Experience is not necessary... enthusiasm is. Call Michael at 456-6625.

15-year-old drummer seeking guitar and vocals for a rock band under the age of 18. Call Q-Mc

Songwriter/guitarist seeks female bass player with vocals to form moody and soulful flower punk band. Int. Velvet Underground Pixies. Call George 910-5907.

I am a female vocalist looking to do lead, duet, or back-up for a local band. Interested? Call 465-

Female fronted alternative band w/ high-powered fusion infl, rhythm section seeks lead guitarist for serious original project Demos preferred chris@bmpmusic.ca

DEFEAT: Looking for energetic male/female singer, Infl: System of a Down, Deftones, Finger Eleven. e-m; defeat@defeat.tvPh; Terry: 484-0117.

Looking for vocalist to complete 3-piece metal

band. Must have good range and writing ability. Infl: Pantera, System of a Down, Tool, COC etc. Our emphasis is originals. Call Eric 453-3342.

Singer/songwriter coming out of hiatus is looking for kindred spirits to form all original hard rock outfit to hit the masses...hard. 988-9606.

New diverse metal project auditioning for serious musicians. www.angelfire.com/indie/dellance John 908-5476 after 6pm

Attention musicians: local independent produc-

tion company seeking music to put in our indie

feature film. Send demo reels to: Stainless Steel Productions/Gullwing Entertainment #106 4220-139 Ave., Edmonton, T5Y 2Y2. Singer/songwriter with track record, from

Vancouver, looking for musicians to write, record, gig. folk/roots. Call Tim 914-1185.

Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members incl. former Hiway 2 and nonfiction songwriters. Ph Marc 433-3111; e-m: tooga@powersurfr.com.

Dedicated, experienced vocalist male/female required to complete line up for originals and Zeppelin/Hendrix material. Ph Greg 481-0744.

EPOCH Highly energetic band requires dynamic, hard hitting drummer with dedication and creativity. ART 964-4601 or Jesse 901-5451.

Female rock bassist needed. Must read or have pro ears. Ph Greg 463-4520 demo available egotripband.com. (Males considered).

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Unless otherwise mentioned, a) each contest shall only allow one entry per person b) contest winners must be at least 18 years of age.

### music instruction

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VW Feb Y2002

#### employment

DRIVERS WANTED: \$15+/hr., Wednesdays (night) and Thursday (daytime), permanent/part-time.

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#### shared accommodation

Seeking like minded roommate to share 3-bedroom house with two particular cool individuals starting Apr. 1. University area. \$220/Month + utilities, 434-3581.

VW 0321-0328 (2wiosa

#### volunteers

INTERCAMBIO, international student exchange program needs HOST FAMILIES to receive boys and girls, 12-16 years from Mexico for 6/8 wk. cultural experience. starting July 2002. Ph 1-800-437-4170

Southwest Seniors Consultants are looking for seniors to participate in a focus group to indentify and address senior needs in SW Edmonton. Meet once a month. Please call Harold, 496-5921.

Support The Salvation Army Volunteers and Fundraising are need for various campaigns and events Please call today 412 - 2739 na0314

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